FANTASY & SCI-FI DIGITAL ART

ImagineFX

NO.1 FOR DIGITAL ARTISTS

HOW TO

PAINT THE CLASSICS

Get inspired to create Pre-Raphaelite art, with **Corrado Vanelli**

FREE RESOURCES

OVER 7 HOURS OF VIDEO TUITION



14 CREATURE DESIGN TIPS

Workshop

PHOTOSHOP TEXTURES



MODERN ART USE PAINTER TO REINVENT ONE OF ART'S MOST FAMOUS MUSES

Future

Inside

AMBIENT LIGHT RENDERING TIPS

AMAZING FANTASY STAINED GLASS ART

PAINT IN OILS WITH WYLIE BECKERT

GOODGAME STUDIOS

JOIN THE

GOOD

CREATE THE BEST.

goodgame-jobs.com

Welcome. . .
to art's dogma



I did have a chuckle to myself when I read Vaughn Pinpin's comic strip (page 24) about the 'secret' of digital art. I've received a few emails similar to this; people who ask me to provide a simple workshop that tells them everything in one hit. A workshop that distils all of art theory, years of training and software skills into a four-page article. I have to break the news that it's just not possible. If making art was that easy, we wouldn't so desperately want to accomplish it.

After seven years of working at ImagineFX it still irks me to see the same tired argument: that digital art is created by a few mouse clicks. But the people who are so quick to make such claims are rarely the ones producing great pieces of art, by stylus or brush. Funny that, isn't it?

The only secret to painting great art is to practise. Don't just buy books and magazines on the subjects, read them – it won't happen via osmosis while they're sitting on your bookshelf. Learn the fundamentals of art. Consistently use digital art software, or traditional tools, to become better at applying them. Draw every day. It's not easy, but it's the only way to create excellent art.

On a lighter note… memo to self: buy a dog. Bring said dog to work. Make dog sit near desk close enough for petting and having fun with. Mission accomplished. (See Artist in Residence, page 26.)

Claire

Claire Howlett, Editor
claire@imaginefx.com

Our special cover for subscribers this issue.



Contact us

Email: mail@imaginefx.com **Tel:** +44 (0) 1225 442244
Art submissions: fxpose@imaginefx.com
Web: www.imaginefx.com
@imaginefx www.facebook.com/imaginefx

Subscription queries

UK, Europe and rest of the world
Web: www.myfavouritemagazines.co.uk
Email: contact@myfavouritemagazines.co.uk

US and Canada
Phone (toll-free): 1-800 428 3003
Web: www.imsnews.com/imaginefx

Receive great savings when you subscribe to our digital editions! See page 78



FANTASY & SCI-FI DIGITAL ART ImagineFX

Contents

FXPosé

8 **Reader FXPosé**
A steampunk metropolis, mermaids, childhood dreams, gatekeepers, pieces inspired by Chinese architecture, Rembrandt and much more.

ImagineNation

20 **Carving out a niche**
Artists tell us why, in a digital age, sculpture is proving more popular than ever.

26 **Artist in residence**

28 **Letters**

32 **Artist Q&A**
Paint a horde of zombies, a rich green sea, thumbnails, stained glass, a disintegrating vampire, an old lady and more.

Features

40 **The Pre-Raphaelites**
How John Millais, William Hunt and Dante Rossetti fell in love with art and nature, and changed the world.

50 **Studio Profile**
Copenhagen's ambitious new MOOD studio: artists brought together by a psychopathic murderer.

54 **Sketchbook**
Eisner Award nominee and game developer Viktor Kalvachev mixes stylised and realistic pin-up portraits.

Reviews

90 **Software & Hardware**

94 **Books**

97 **Training**

Regulars

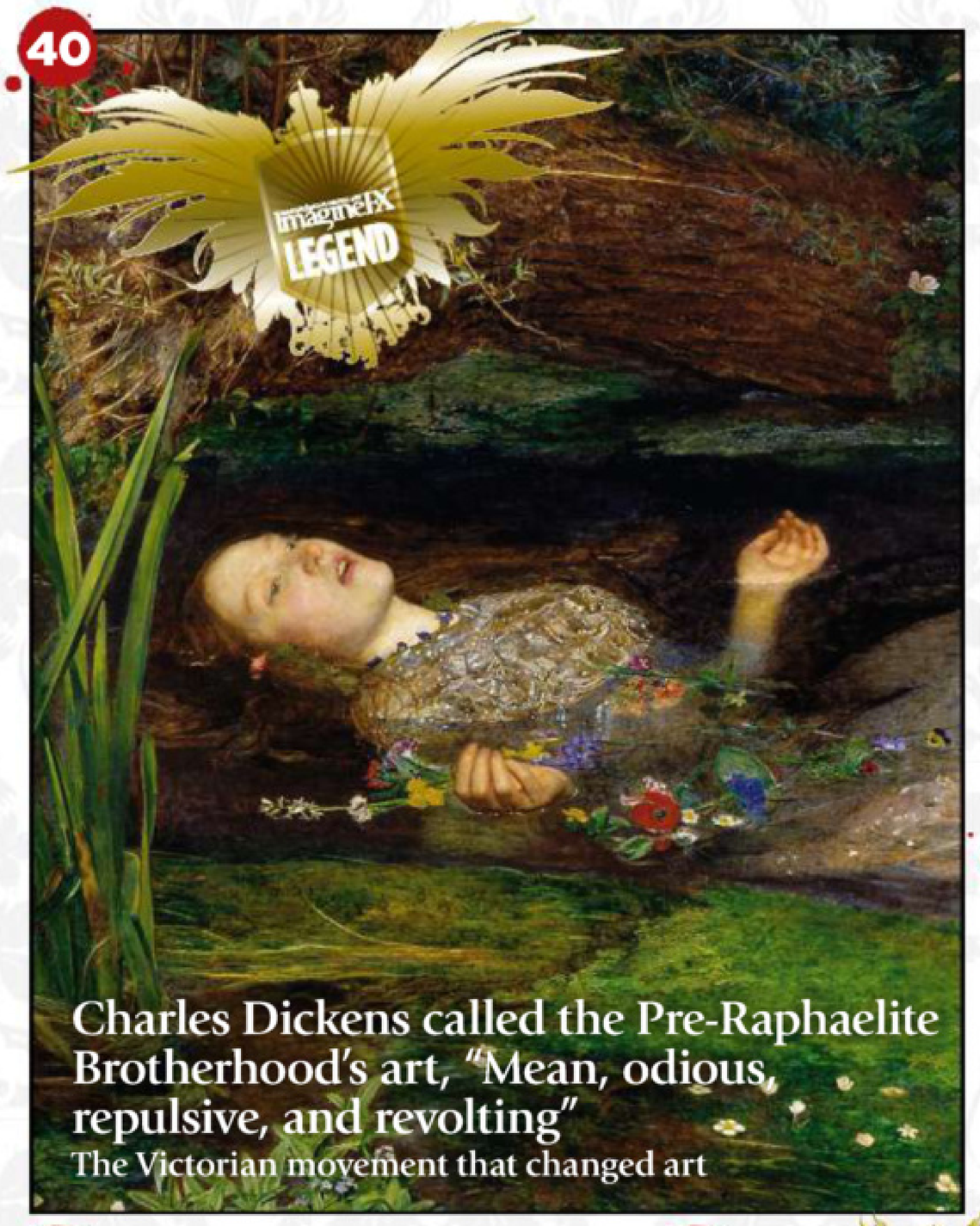
3 **Editor's letter**

6 **Resources**

30 **Back issues**

72 **Next month**

78 **Subscribe today!**



Reader FXPosé
THE PLACE TO SHARE YOUR DIGITAL ART

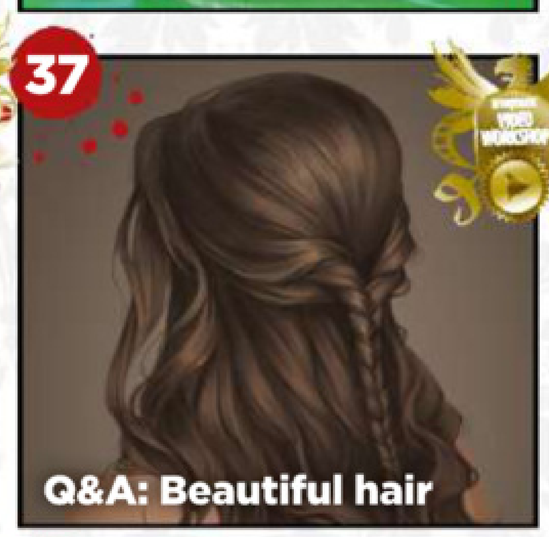


See page 8 for the best new art









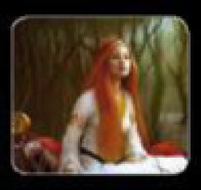






ImagineFX Workshops 60

Advice and techniques from pro artists…



60 Be inspired by the Pre-Raphaelites
Corrado Vanelli on colour, composition and details.



64 Create a sci-fi environment
Concept art made easy, with Francesco Corvino.



66 Build a city with textures
Donglu Yu quickly constructs a futuristic city.



74 Reinterpret a classic painting
Ophelia is reimagined in Katarina Sokolova's art.



79 Lining up your components
Mark Roosien on how to save time with SketchUp.



80 How to create a creature
Use Mike Corriero's tips to design fantasy beasts.



DOWNLOAD RESOURCES Turn over the page for this issue's art assets



Paint a Pre-Raphaelite classic

FANTASY illustrator

Inspiration and advice from the best traditional artists



100 FXPosé Traditional

104 Creative Space
Drink & Draw: Berlin.

106 Use mixed media
Mix digital and traditional paint.

112 Anatomy advice
Rendering ambient light.

114 First Impressions
John Harris on meditation.


Drink & Draw


Mixed media


Ambient light


John Harris

ImagineFX Resources

Getting your hands on all of this issue's videos, artwork and brushes is quick and easy. Just visit our dedicated web page at **http://ifxm.ag/pre112raff**

OVER 7 HOURS of workshop and Q&A videos to watch and learn from!

WORKSHOP VIDEO

Reimagine a Pre-Raphaelite

Katarina Sokolova modifies the composition of a Pre-Raphaelite painting to give it a new twist.



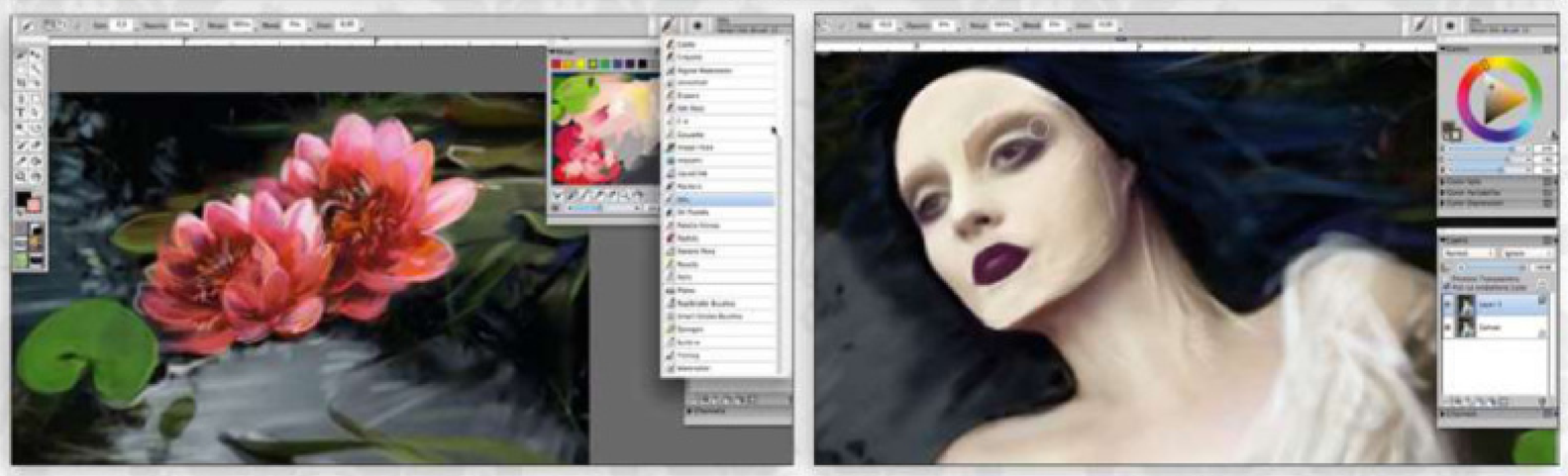
GET YOUR RESOURCES

You're three steps away from this issue's resource files...

1 Go to the website
Type this into your browser's address bar (not the search bar): **http://ifxm.ag/pre112raff**

2 Find the files you want
Search through the list of resources to watch or download.

3 Download what you need
You can download all of the files at once, or individually.



ImagineFX

EDITORIAL
CLAIRE HOWLETT EDITOR
claire.howlett@futurenet.com
DANIEL VINCENT ART EDITOR
daniel.vincent@futurenet.com
CLIFF HOPE OPERATIONS EDITOR
clifford.hope@futurenet.com
BEREN NEALE DIGITAL EDITOR
beren.neale@futurenet.com
GARY EVANS STAFF WRITER
gary.evans@futurenet.com

CONTRIBUTIONS
Wylie Beckert, Charlie Bowater, David Brasgalla, Mike Corriero, Francesco Corvino, Sara Forlenza, Tony Foti, Damian Hall, Richard Hill, Richard Hood, Chris Legaspi, Mark Molnar, John Petersen, Mark Roosien, Katarina Sokolova,Paco Rico Torres, Corrado Vanelli, Henry Winchester, Donglu Yu

PHOTOGRAPHY Future photography studio
DAN OLIVER editor-in-chief
STEVE GOTOBED group senior art editor
ROBIN ABBOTT creative director
JIM DOUGLAS editorial director

CIRCULATION
DANIEL FOLEY trade marketing manager
RICHARD JEFFERIES head of international newsstand

ADVERTISING +44 (0) 207 0424124
JAS RAI sales manager
jas.rai@futurenet.com
JULIAN TOZER account manager
julian.tozer@futurenet.com
SUZANNE SMITH account manager
suzanne.smith@futurenet.com
VICTORIA SANDERS senior sales executive
victoria.sanders@futurenet.com

MARKETING
PHILIPPA NEWMAN group marketing manager

PRINT & PRODUCTION
STEPHANIE SMITH production co-ordinator
MARK CONSTANCE production manager
NOLA COKELY ad production manager
NATHAN DREWETT ad production co-ordinator
MICHELLE ROGERS operational purchasing manager

LICENSING
REGINA ERAK licensing and syndication director

FUTURE PUBLISHING LIMITED
DECLAN GOUGH head of creative and design group
NIAL FERGUSON managing director, technology, film and games
ZILLAH BYNG-MADDICK chief executive

NEXT ISSUE ON SALE FRIDAY 15 AUGUST

Printed in the UK by William Gibbons & Sons Ltd
Distributed by Seymour Distribution Ltd +44 (0) 207 429 4000
2 East Poultry Avenue, London EC1 9PT

ImagineFX is the registered trademark of Future Publishing Ltd. All Rights Reserved.

CONTACT US
PHONE +44 (0) 1225 442244
EMAIL mail@imaginefx.com
ART SUBMISSIONS fxpose@imaginefx.com
WEB www.imaginefx.com
TWITTER @imaginefx
FACEBOOK www.facebook.com/imaginefx
POST ImagineFX Magazine, Future Publishing Ltd, 30 Monmouth Street, Bath, BA1 2BW, UK

SUBSCRIPTIONS
UK, EUROPE & REST OF THE WORLD
UK PHONE 0844 848 2852
OUTSIDE OF UK +44 (0) 1604 251045
EMAIL contact@myfavouritemagazines.co.uk
WEB www.myfavouritemagazines.co.uk

SUBSCRIPTIONS
US AND CANADA
PHONE (toll-free): 1-800 428 3003
WEB www.imsnews.com/imaginefx

abc Print 13,137 Digital 2,708
The ABC combined print, digital and digital publication circulation for Jan-Dec 2013 is
15,845
A member of the Audited Bureau of Circulations

Want to work for Future? Visit www.futurenet.com/jobs

Future

Future is an award-winning international media group and leading digital business. We reach more than 58 million international consumers a month and create world-class content and advertising solutions for passionate consumers online, on tablet & smartphone and in print.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
www.futureplc.com

Chief executive Zillah Byng-Maddick
Non-executive chairman Peter Allen
Chief financial officer (Interim) Simon Poulton

Tel +44 (0)207 042 4000 (London)
Tel +44 (0)1225 442 244 (Bath)

© Future Publishing Limited 2014. All rights reserved. No part of this magazine may be used or reproduced without the written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. The registered office of Future Publishing Limited is at Beauford Court, 30 Monmouth Street, Bath BA1 2BW. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Future a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk and, although every care is taken, neither Future nor its employees, agents or subcontractors shall be liable for loss or damage.

recycle

MIX
Paper from responsible sources
FSC® C007184

We are committed to only using magazine paper which is derived from well managed, certified forestry and chlorine-free manufacture. Future Publishing and its paper suppliers have been interdependently certified in accordance with the rules of the FSC (Forest Stewardship Council)

EXCLUSIVE VIDEO TUITION!

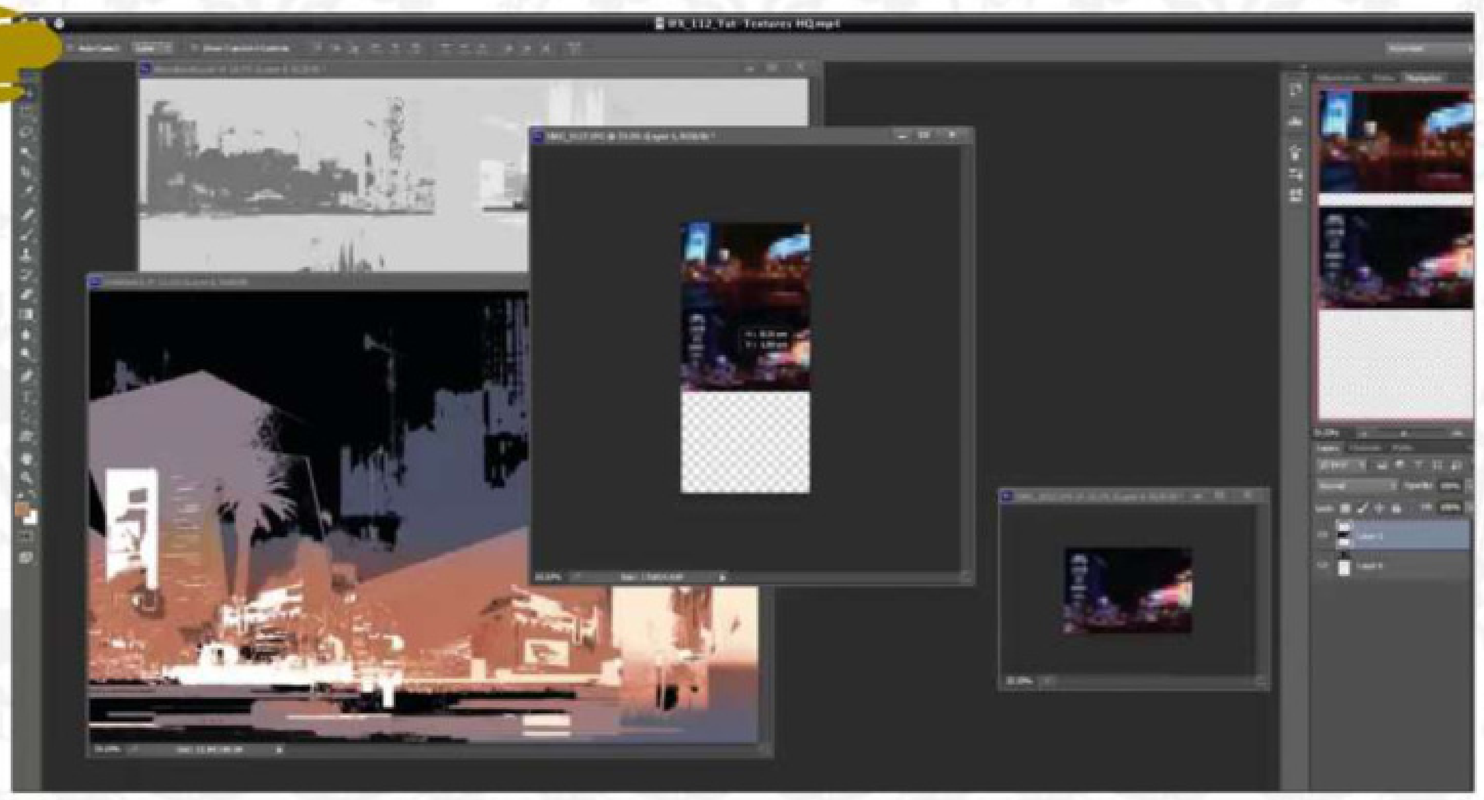
Watch our videos to gain a unique insight into how our artists create their stunning art

WORKSHOP VIDEOS



Donglu Yu

Discover how to use textures to quickly construct a futuristic city scene.
Plus WIPs, final image and brushes



TRAINING



Simon Scales

View a clip from Introduction to Digital Painting and Theory, Vol 2 and see how the concept artist paints realism quickly.



Charlie Bowater

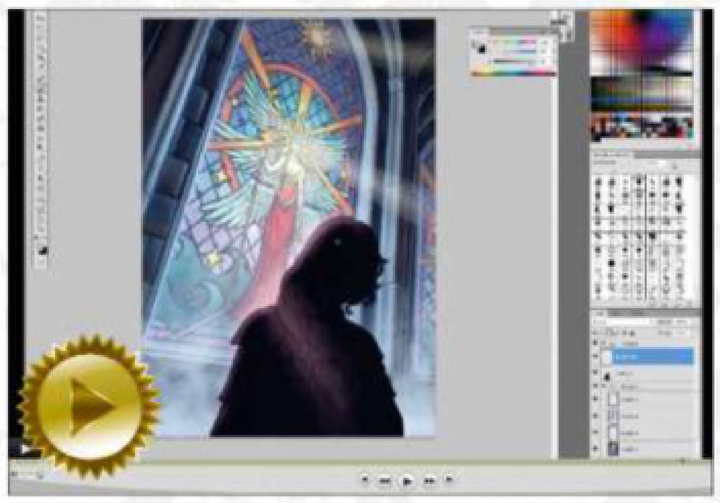
How best to trigger happy accidents when painting thumbnails.
Plus WIP and final image

Q&A VIDEOS



Paco Rico Torres

Learn how to paint a sea that doesn't look flat by understanding shape and light.
Plus WIPs and final image



Sara Forlenza

Discover how to use layers to paint an attention-grabbing stained glass window.
Plus WIPs and final image



Charlie Bowater

Treat hair as a single element, rather than trying to paint thousands of strands.
Plus WIP and final image



Tony Foti

Manipulate skin – and leave gaps – to give the appearance of an old, wrinkly face.
Plus WIPs and final image

PLUS Videos on painting beautiful hair and creating professional-looking art with minimal detail, plus WIPs and final art from this month's talented workshop artists, including Mike Corriero, Chris Legaspi and Wylie Beckert.

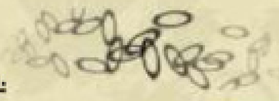
5 CUSTOM BRUSHES, INCLUDING...



CHARCOAL BRUSH
Donglu Yu uses this to mimic charcoal when sketching.



CALLIGRAPHY BRUSH
This is good for backgrounds, light and shadows, says Katarina Sokolova.



CIRCULAR BRUSH
Francesco Corvino uses this to create a blue glowing effect.

Reader FXPosé

THE PLACE TO SHARE YOUR FANTASY ART

ImagineFX Artist of the Month

Igor Vitkovskiy
LOCATION: Ukraine
WEB: http://artistmef.co
EMAIL: Inferion69@gmail.com
MEDIA: Photoshop, Alchemy



Igor began taking art seriously in 2010: "At that time, I realised that art is my part of life, my weakness, my hobby, my way."

The Kiev-based artist is self-taught, replicating the techniques of favourite artists HR Giger, Maxim 'Razer' Revin and Zdzisław Beksinski. Igor recently began experimenting with "mysticism and surrealism" to keep his style looking fresh while working on commissions.

"Commerce often spoils an artist," he says. "They cease to draw for themselves, for their pleasure and their soul. They just become paid tools. You can do your job, you can do commercial projects, but you must find the time for your own artwork."

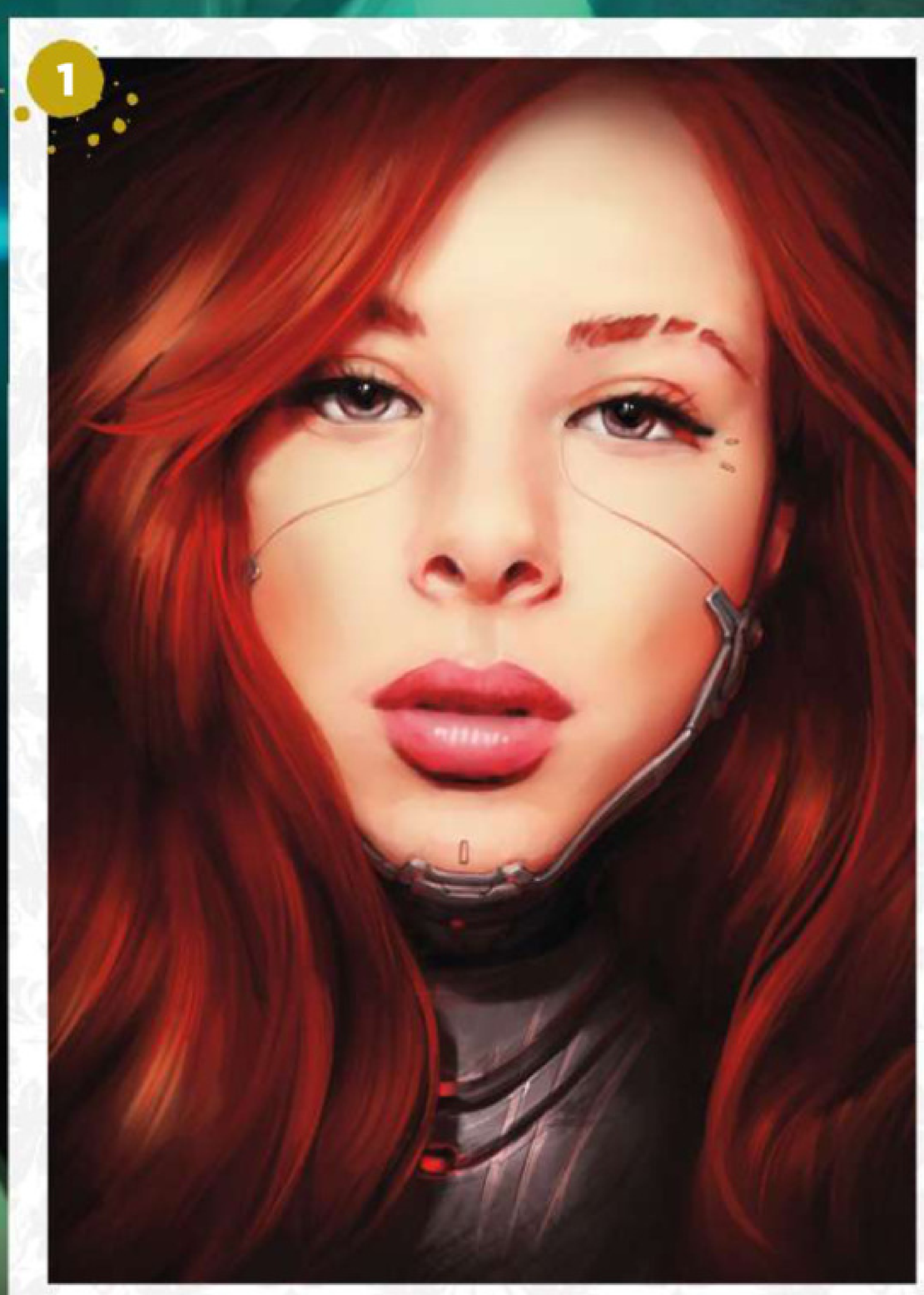
1 RUSTED FROM THE RAIN "I became friends with a girl on Facebook, and painted her portrait. I tried to make it look as non-digital as possible using noise and textures on a low Opacity setting. We're not in contact any more, so this image means a lot to me."

2 NASTYA "I painted this after watching Ghost in the Shell; it's a gift to my friend Anastasia. I think cyberpunk is one of the most interesting visual genres that artists can tap into. The pose and the face were based on a photo reference."



ARTIST OF THE MONTH

Congratulations Igor – you've won yourself a copy of Exposé 11 and d'artiste: Character Design! To find out more about these two great books, go to www.ballisticpublishing.com.



Artist crit

Freelance illustrator Paco Rico Torres explains what he likes about Igor's cyberpunk



"This portrait has not only a remarkable level of detail but also a mysterious feel, achieved through the artist's combination of human and mechanical elements."

Email your submissions to fxpose@imaginefx.com



Reader FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART

Arseniy Chebynkin

LOCATION: Russia
WEB: www.arsenixc.com
EMAIL: arsenixc@gmail.com
MEDIA: Paint Tool SAI, Clip Studio Paint, Blender



"I was born into a family of artists," Arseniy says, "so there was an atmosphere of creativity around me all the time." The artist began experimenting in computer graphics at college, which led to a job in television as a 3D modeller. After learning all he could in the role, Arseniy decided to go it alone as a freelancer and hasn't looked back since.

"Usually my works combine 2D and 3D graphics," he says. "I love both directions and experiment a lot, mixing realistic concept styles with anime and manga themes."

1

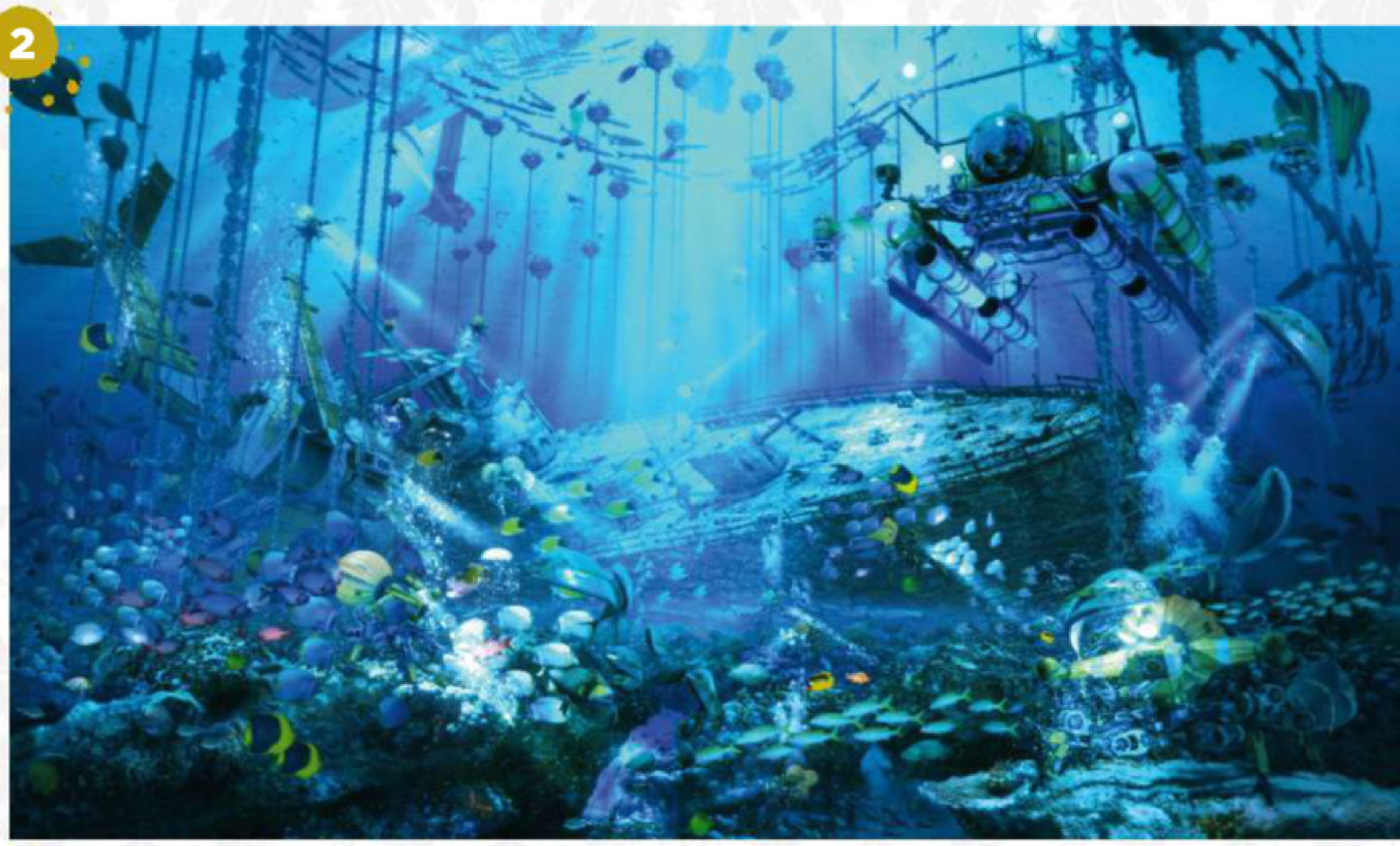


IMAGINEFX CRIT



"Arseniy's rich, detailed environments are impressive in their own right. But there are clearly more strings to this artist's bow when you see how he's able to turn his hand at painting a well-lit, anime-inspired scene."
Cliff Hope,
Operations Editor

2



3



1 EVENING CITY "This image is part of a page in a comic, but I stopped the project and spent time on the composition, adding more details and turning it into a steampunk metropolis. This is an example of mixing 3D and 2D graphics, with the base created in 3D and overpainting the details."

2 UNDERWATER "This scene is the embodiment of childhood dreams of exciting adventures, somewhere in the dangerous southern seas. Here, treasures are hidden, and incredible technology and sea creatures all exist in one exciting place."

3 CLUBS "This is inspired by anime staff, Makoto Shinkai's works and The Animatrix Beyond episode directed by Koji Morimoto. I was trying to give my backgrounds and atmosphere an anime feel. I played with lights and shadows in 3D, trying to produce more realistic variants."

Email your submissions to fxpose@imaginefx.com

Larry Wilson
LOCATION: US
WEB: www.larrywilsonart.com
EMAIL: larrywilsonart@hotmail.com
MEDIA: Photoshop



Larry has only been serious about art for a few years. As a child, he always loved to draw, but preferred to spend his time outside adventuring rather than inside drawing.

"Growing up in South Africa provided too many real outdoor adventures, and so for the longest time I fought the call to draw. I wanted to be the characters on the page, not sit inside all day drawing them."

Now Larry's "settled down some" he feels he's been reunited with his true calling, and is committed to learning and honing his craft every day.

1 MERMAID "This was card art for Shadowfist TCG. I wanted to do something a little different than the usual tail and ended up with those flipper feet. Her hollow sword enables it to be used effectively underwater."

2 CAPTAIN OF THE GUARD "This chap is the keeper of the gate between his world and ours. I wanted to try something different for his armour and because his is the realm of ice and snow, I dressed him in the scales of a giant frost worm. It was also painted for the Shadowfist TCG."

3 SERPENTINE SISTERS "I based this image on the ancient Chinese legend that's been popularised by numerous books and films. It was picked up and used by Inner Kingdom Games."

1



2



3



© Inner Kingdom Games (Shadowfist TCG)

Reader FXPosé 1

THE PLACE TO SHARE YOUR DIGITAL ART



Email your submissions to fxpose@imaginefx.com

2



Ken Coleman

LOCATION: Ireland
WEB: www.artofkencoleman.com
EMAIL: kenartcorp@gmail.com
MEDIA: Photoshop, ZBrush, Poser, Alchemy, Painter



"It's always exciting to combine ideas and techniques," Ken says, "and produce something that's surreal or fantasy-based. Mixing digital and fine art has no boundaries."

Ken's work combines photographic, digital, 3D and traditional elements. He also studied sculpture at college, making him a creative all-rounder. But it's his artwork for rock and metal bands that he's most proud of, which has seen his work published internationally.

3



IMAGINEFX CRIT



"I feel instantly drawn to the clash of humanity and industrialism in Ken's art. His excitement at the limitlessness of mixed media is clear and his work is mesmerising, too – I find it hard to pull my eyes away."
Daniel Vincent, Art Editor

1 SHAUNA "This image is made up of 3D elements, abstract drawing and my own photography. It was created from start to finish on my bus commute to work. When you travel four hours a day you can get a lot done."

2 FEAR CANDY JACK "This piece was created from a photo of a friend with a fantastic beard. Again, it's a combination of photos and 3D with textures and digital painting. I painted it over two bus journeys."

3 ORCHESTRATING THE APOCALYPSE "This piece was created for the metal band Warfather. The image is of the apocalypse, but with the idea of the earth resetting itself rather than destruction. Ideas from the Mayan calendar influenced the idea of a sorceress controlling our world like a puppet."

Email your submissions to fxpose@imaginefx.com

1



2

Manuel Morgado

LOCATION: Portugal
WEB: www.manuelmorgado.com
EMAIL: mail@manuelmorgado.com
MEDIA: Photoshop, pencil, brush, inks



From comics and movies to Baroque and Renaissance art, Manuel's influences are many and varied – although he particularly likes the work of Rubens, Vermeer and Caravaggio.

"My work is easily adapted to different subjects," he says, "to convey ideas or promote products in advertising. But I prefer sequential art as it helps me better tell a story or come up with concept art to create new worlds and creatures."

The Portuguese artist has worked on a string of commissions, both at home and abroad, and is always looking for new challenges.



IMAGINEFX CRIT

"Samurai Showdown perfectly encapsulates Manuel's work. The glinting swords, gritted teeth, furrowed brows – it's a dynamic piece suggestive of a larger narrative. The Portuguese artist is definitely one to watch."
Gary Evans, Staff Writer

1 SAMURAI SHOWDOWN "A typical fight scene with a Japanese theme. A rogue samurai fights his master. What I like the most here is the lighting and the dark effect of the overall light."

2 MAD MAXINE "I normally don't do sci-fi pictures, but I wanted some practise in the genre. It's also a homage to the Mad Max series, from a female point of view."

Máté Jakó
LOCATION: England
WEB: www.entenn.com
EMAIL: entenn.studio@gmail.com
MEDIA: Photoshop, Painter X, ArtRage



Máté took to art relatively late in life. The Hungarian-born, London-based artist worked in various fields within the entertainment industry, practising his painting techniques in his spare time until he was ready to take the plunge as a freelance illustrator and designer.

He's since created fashion prints for esteemed fashion designers Alexander McQueen and Paul Smith, tattoo designs and concept art for both movies and video games.

"I love horror, and my work is very much informed by that kind of dread and insecurity. Horror and beauty define my work. My goal is to develop some of my own ideas and publish a book of my stories and illustrate them, dark fairy tales for grown-ups who are still children inside – and proud of it. Maybe one day..."



1 BATMAN SNAPS "I've long wondered what would happen if superheroes lost their self-control. Batman fans know that the Dark Knight never stoops to murder. But what if, just once, he's overcome by rage at all the people who have been killed by the Joker. And then he wraps his fingers around the Joker's neck just a bit too tightly – and it's done. He's crossed that line. Is the vigilante now a criminal? The inspiration for the image was the work of my favourite Batman illustrator, Norm Breyfogle."

2 DYING INNOCENCE "I read an article recently about how hard it is to be special, or a dreamer, or even to be a child in modern society. Today they have drugs to cure daydreaming. Insane, isn't it? Innocence has only one option: to jump."

Bramasta Aji

LOCATION: Indonesia
WEB: http://ifxm.ag/b-aji
EMAIL: unrealgraph@yahoo.co.od
MEDIA: Photoshop



Bramasta is a graduate of the Universitas Sebelas Maret in Indonesia, where he studied visual communication design. He now works for Jakarta studio STELLAR Labs in the paintscape imagery division.

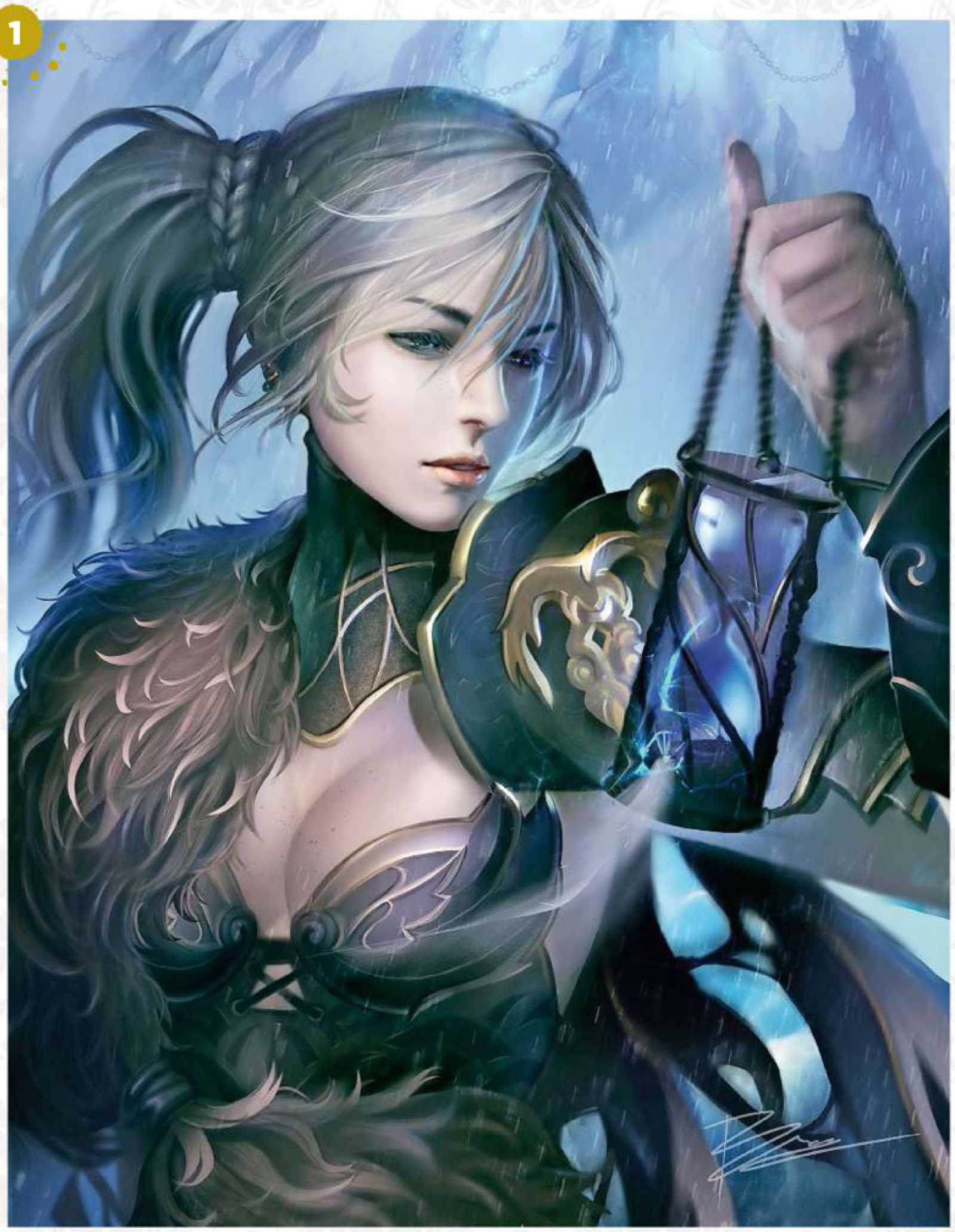
"I mostly do colouring for comic projects like Bima Satria Garuda – an Indonesian tokusatsu comic – and Dravn," says Bramasta. "I also produce illustrations for games and trading cards" Indeed, it was game imagery that inspired his career in art. Dota 2, World of Warcraft and Street Fighter count as some of his biggest influences.

IMAGINEFX CRIT

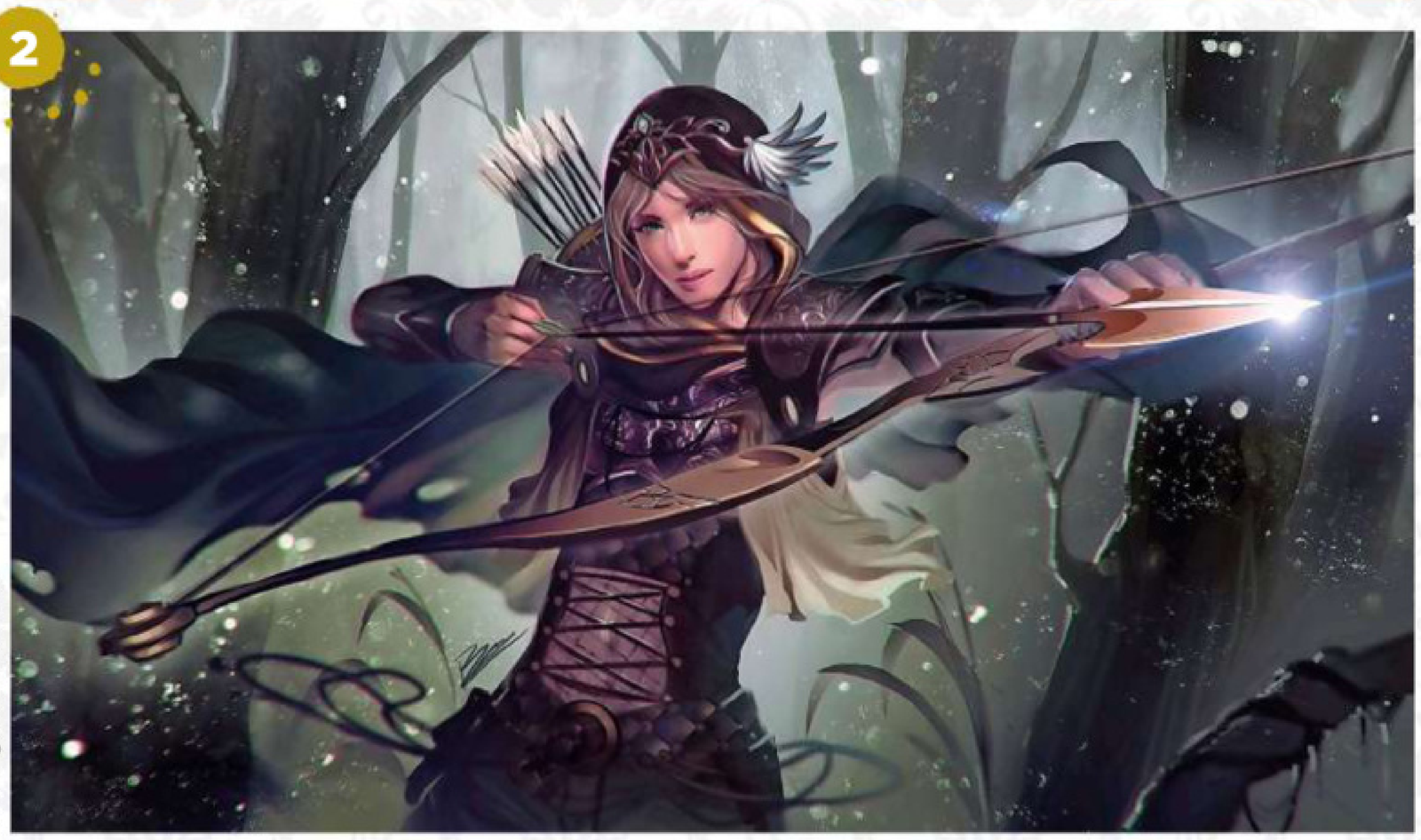


"It's clear Bramasta specialises in colouring. Both Bernadette and Lysah Shadowrun are examples of how to use subtle, understated palettes to set the tone of a scene. Solid stuff from this Indonesian artist."
Claire Howlett, Editor

1



2



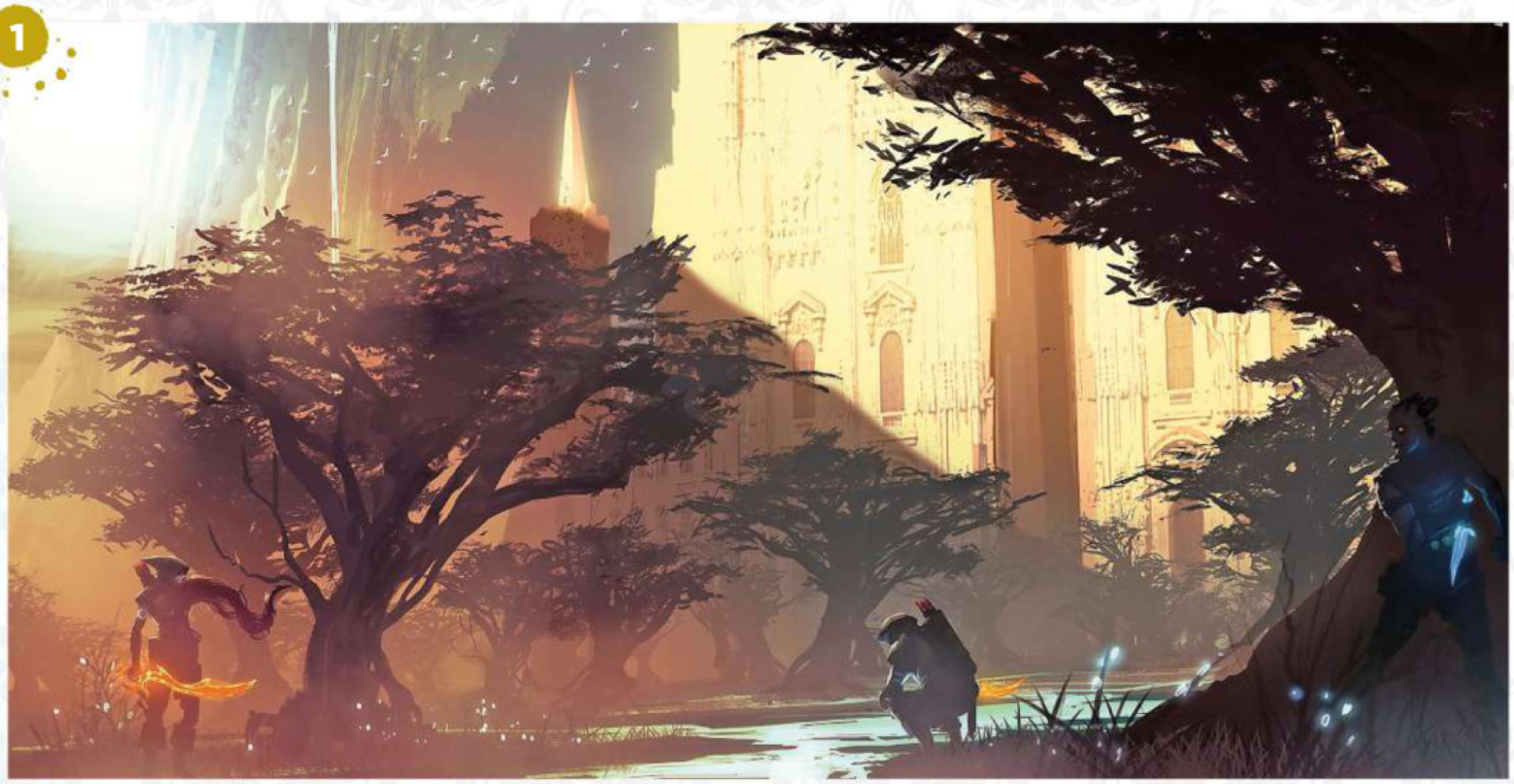
© 2014 Nightfall Interactive, Inc

1 BERNADETTE "This is a commission I worked on earlier this year. I'm really impressed by Indonesian senior artist Lius Lasahido. The manner in which he picks the colour for skin, creates armour, fur and another details is amazing and inspiring. I wanted to challenge myself to do the same in this project."

2 LYSAH SHADOWRUN - SHADOW STRIKE "A splash art project for the Steam game Rise of the Runesmiths by Nightfall Enterprises. I had so much fun painting this, because Dota has a big influence on my art."

Email your submissions to fxpose@imaginefx.com

1



Ryan Gitter

LOCATION: US
WEB: www.gitterart.com
EMAIL: ryangitter@gmail.com
MEDIA: Photoshop



Ryan originally wanted to be a comic book artist, and chose to study illustration art school. But once he discovered art books for the Star Wars prequels, he immediately knew that he wanted to move into the field of concept art.

"I studied traditional artists such as John Singer Sargent and Albert Bierstadt," the Texan says, "and digital artists like Sparth and Craig Mullins. I try to look at as many artists as possible for inspiration. I also try to find everyday things in my environment that might inspire ideas for paintings."

2



3



1 MORNING HUNT "Two city guards are out at dawn tracking down an assassin. I experimented with colour saturation and mood lighting, and used some photo textures, but most of the image is hand-painted."

2 FASTER THAN LIGHT "I wanted to depict a futuristic cityscape where human beings can travel at the speed of light by being transformed into light. This is mostly hand-painted, although I used some photo textures for the windows on the buildings."

3 SPRING THAW "This is an image of the spring thaw in the southern kingdom. I painted it in Photoshop using traditional painting methods, looking at images of Patagonia and glacial melts for reference."

Email your submissions to fxpose@imaginefx.com

Reader FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART

Emily Chen

LOCATION: US
WEB: http://ifxm.ag/emily-chen
EMAIL: astripedunicorn@gmail.com
MEDIA: Photoshop



Up until her senior year of high school, Emily wanted to be a scientist. But inspired by video games Runescape, MapleStory and Final Fantasy, and artists Sakimi Chan, Artgerm, Bouguereau and Rembrandt, she decided on a career in art. It led her to the door of Rhode Island School of Design, where she's currently in her second year.

"I enjoy working primarily in character art," the American says, "and dream of one day working for a large computer graphics company in the California area."

A recent trip to China provided Emily with a sketchbook full of drawings, which she's busy working up digitally.

1

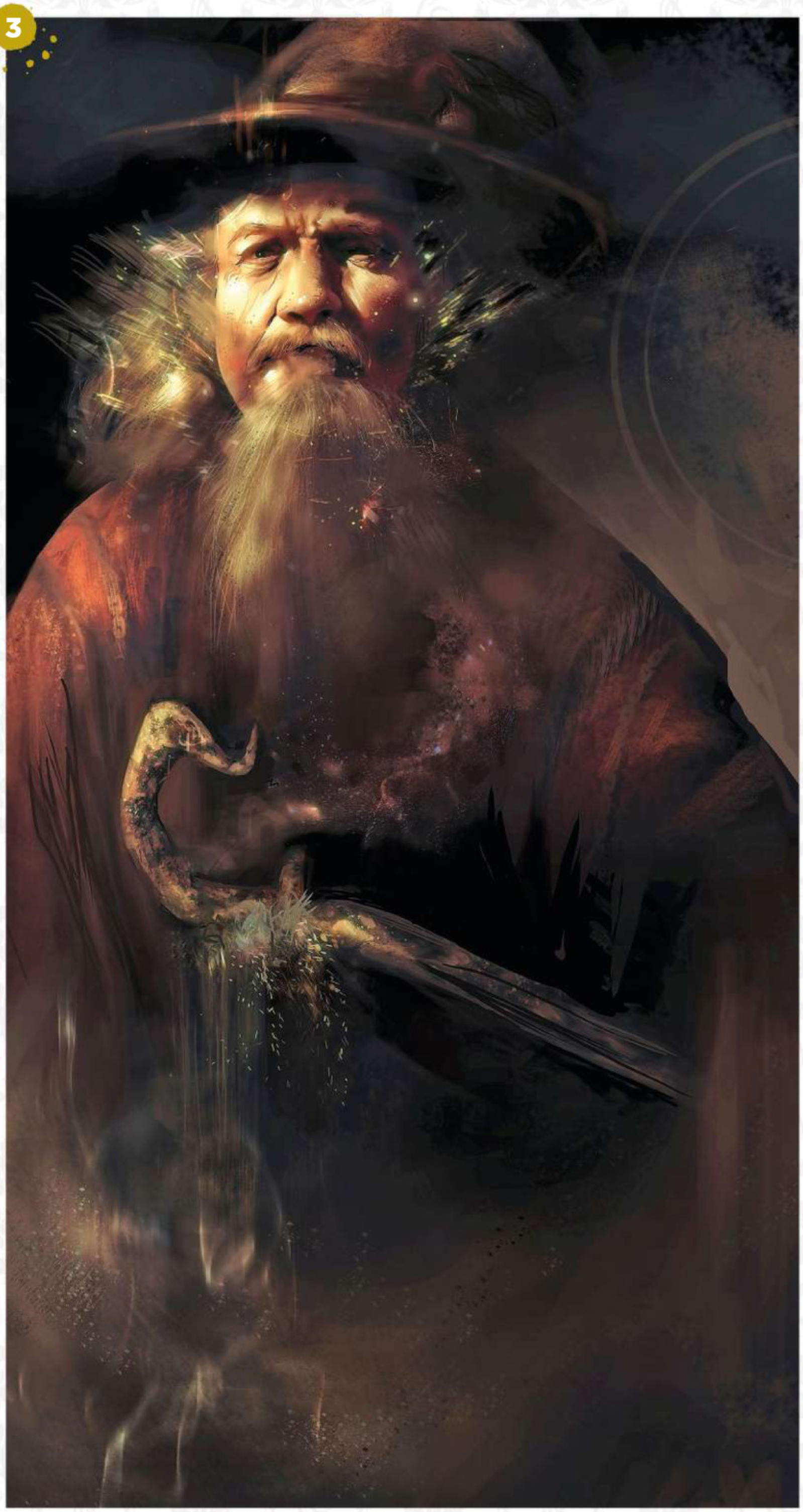


2



Email your submissions to fxpose@imaginefx.com

3



IMAGINEFX CRIT



"As soon as I saw Emily's Portrait of a Mage I thought 'Rembrandt'. If you want to learn how to suggest form and detail with your stylus, he's the one! With Emily's personal touches, though, these are all her own images."
Beren Neale, Digital Editor

1 STEAMPUNK DESIGN "Steampunk culture has always been a fascination of mine; in this piece I wanted to capture the energy and life of the genre, as well as learn the design language. I was inspired by a piece I saw on deviantART a while ago."

2 GLOOM "This piece was made right after my trip to Shanghai. During that visit, I made sure to draw everything I saw – especially the architecture. There is so much to learn about Chinese architectural history. From big skyscrapers to ancient temples, China has it all."

3 PORTRAIT OF A MAGE "This piece was inspired by Rembrandt. I saw his work a while ago at the Metropolitan Museum of Art and my jaw dropped. It was brilliant! I knew then that I had to learn from his work. His ability to suggest detail was stunning, and I had never seen anything so elegantly simple."

SUBMIT YOUR ART TO FXPOSÉ

Send up to five pieces of your work, along with their titles, an explanation of your techniques, a photo of yourself and contact details. Images should be sent as 300DPI JPEG files.

Email: fxpose@imaginefx.com (maximum 1MB per image)

Post: (CD or DVD):
FXPosé
ImagineFX
30 Monmouth Street
Bath
BA1 2BW, UK

All artwork is submitted on the basis of a non-exclusive worldwide licence to publish, both in print and electronically.

ARTIST NEWS, SOFTWARE & EVENTS

ImagineNation

AT THE CORE OF THE FANTASY ART COMMUNITY

Carving out a niche

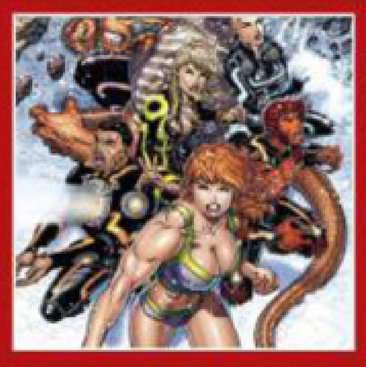
Model behaviour We may live in a digital age, but fantasy sculpture is proving more popular than ever: meet the artists leading the charge

The legendary Slavic witch Baba Yaga comes to life in the hands of Forest Rogers.



LORDING IT ABOUT

"He's a moron. He's loud, violent, oblivious and unstoppable." That's Lord Cockswain in a nutshell. We chat to the artist behind a new anthology.
Page 23



JUST ONE BIG CON

DC, Marvel and Image Comics artist Ian Churchill is looking forward to Dublin Comic Con, where he hopes to inspire young artists.
Page 24



AN ARTIST'S BEST FRIEND?

In the new issue of Artists' Pets Monthly we meet the star of Thomas Babbey's studio – his basket-dwelling mate, muse and walking chum.
Page 26





Jarrod and Brandon Shiflett's hugely successful careers as sculptors began with just one book: Creature Core by Yasushi Nirasawa.

Yasushi and his contemporaries were the Japanese sculptors who plucked characters from the pages of the Shifletts' favourite comic books and brought them to 3D life. Their work had a profound influence on the young brothers. But more than this, it showed sculpture – specifically sculpture tied to comics and video games – could be a serious and credible artistic endeavour.

"We still look up to those guys as masters of the craft, and a couple of pieces were hugely influential to us," reveals Jarrod. "They were an Incredible Hulk sculpture by the late Japanese sculpting icon Moto Hata, and Venom, from Spider-Man, sculpted by the great Taishiro Kiya. Then we came across Creature Core, which included sculpts from Yuji Oniki and Takayuki Takeya, and it was a revelation to us. It drove home the point that what we were doing could be a great art form."



When the brothers began working in wire and clay, the current commercial statue market didn't exist. They recall going to San Diego Comic-Con in the early 90s and seeing very few mass-produced models.

> **Yasushi's book Creature Core drove home the point that what we were doing could be a great art form**

Deal With the Devil by the Shiflett brothers, who John Howe describes as the "Frank Frazetta" of sculpting.

There were "a couple of years of gruelling trial and error" between the early figures they created and the Marvel characters that eventually cemented the Shiflett's reputation as industry leaders. But they still use the same materials: "Super Sculpey Firm clay, aluminium alloy wire, floral wire to hold it all together, and a whole lot of super glue."

It's with these materials that Jarrod and Brandon took gold in the dimensional art category at Spectrum Fantastic Art Live 3 for their piece The Vertical Man-Tank, 1892. "The Shiflett Brothers are to sculpting what Frank Frazetta is to painting," said John Howe, concept designer on The Lord of The Rings trilogy. So how do they do it? The key is to sculpt what you love.



"We love comics and sci-fi and fantasy stuff," Brandon says, "so that's what we sculpt." The brothers' top tip, for novice sculptors,



J Anthony Kosar at Spectrum Fantastic Art Live's collaborative project Scult-O-Rama, which was co-organised by John Fleskes.

© Sampsel Preston Photography

STEP-BY-STEP

FOREST ROGERS

From concept to completion: the US artist on how she sculpts

1 Produce initial sketches
I like to go to a coffee shop in the morning and scribble out designs on an 11x14in pad of heavy tracing paper or drafting vellum. You can make quick overlays on translucent paper, and it has a relaxed feeling to it. It encourages lots of fast sketching, rather than one more 'serious' drawing.

2 Move into 3D
From scribble I go to armature, which I think of as a 3D scribble, giving core direction, motion and composition. I use aluminium armature wire – sometimes with brass rods and tubes if the piece needs to be created in sections. I may fill out the armature with hot-glue and aluminium foil, to keep it light and to ensure my clays have a reasonably strong thickness.

3 Build up the sculpture
If the piece is in polymer, I'll mix coloured clay; I get a jumpstart on the final colour that way. I might paint the polymer with Genesis Heat Set Oil Paints: these bond well to poly clays. Or, if I want to use regular acrylics on cured polymer clay, I may mix some Golden GAC 200 medium into the paint. That helps it to adhere. The GAC 200 makes the paint glossy, but once a good coat is down, it's much easier to lay a matte varnish over it, such as Winsor & Newton's matte UV acrylic varnish.

4 Casting considerations
If you're planning to cast your piece then be aware that Kato Polyclay appears to prevent the surface of platinum-based mould silicones from setting up properly. It seems to do fine with tin-based mould materials. I've found that testing is always a good idea!



Colorado-based Forest studied stage design at university, before developing her freelance sculpting career.

www.forestrogers.com



The Shiflett's Komodo King was turned into a painted model and a limited edition bronze sculpture.

centres on anatomy reference: you can't have enough of it. Use fitness magazines to study how muscles look and move under the skin. For creature anatomy – real or otherwise – use biological animal forms. As Brandon puts it: "Once you start faking anatomy, it becomes immediately obvious."

Perhaps surprisingly, the Shifletts say they're not particularly proficient at drawing and painting. If a client asks for a rough sketch of prospective work, they prefer to create and present a smaller model showing how the final piece will look.

Sculptor Forest Rogers – as deft in two dimensions as she is in three – says those with a drawing or painting background are at an advantage when it comes to sculpture.

"To my mind," Forest says, "sculpture is much like drawing in 3D. An engaging thing,



working to have all lines from all sides interwoven harmoniously and mindfully."

The American describes herself as a creator of "critters, both 'fine' and commercial." Her fantasy pieces are mostly one-of-a-kind, while commercial work focuses on "the dinosaur, wildlife and weird giftware markets."

"One thing that strikes me as a common problem for the novice is proportion. It's just not possible to cover up weak proportion with great detail. It will always undercut the hard work laid over it. Not necessarily realistic proportion, of course, but the rightness of it, that it works."

Forest also studies similar crafts – from jewellery makers to metal workers – to pick up new materials and techniques. "It's a great time to get involved in this field. If I were starting out, I'd gather samples of a lot of these materials and play with them. Have some fun with no pressure or commitment; see what suits your ideas."

John Fleskes, Spectrum art director, editor and publisher, isn't really interested in the materials used by sculptors, but rather how the artists have expressed themselves through their media. John says: "When it comes to Spectrum submissions in the



dimensional category, we encourage works that are created using clay, ceramic, wood, props, paper, cast resin, epoxy, fibreglass... anything that can be used to express the artist's vision and best resonate with an audience.

"This year we had life-sized creations by Joel Harlow included in Spectrum, which are made with silicone, acrylic – flesh, blood and bone! Dimensional work, I expect, will continue to thrill and surprise us for the foreseeable future."

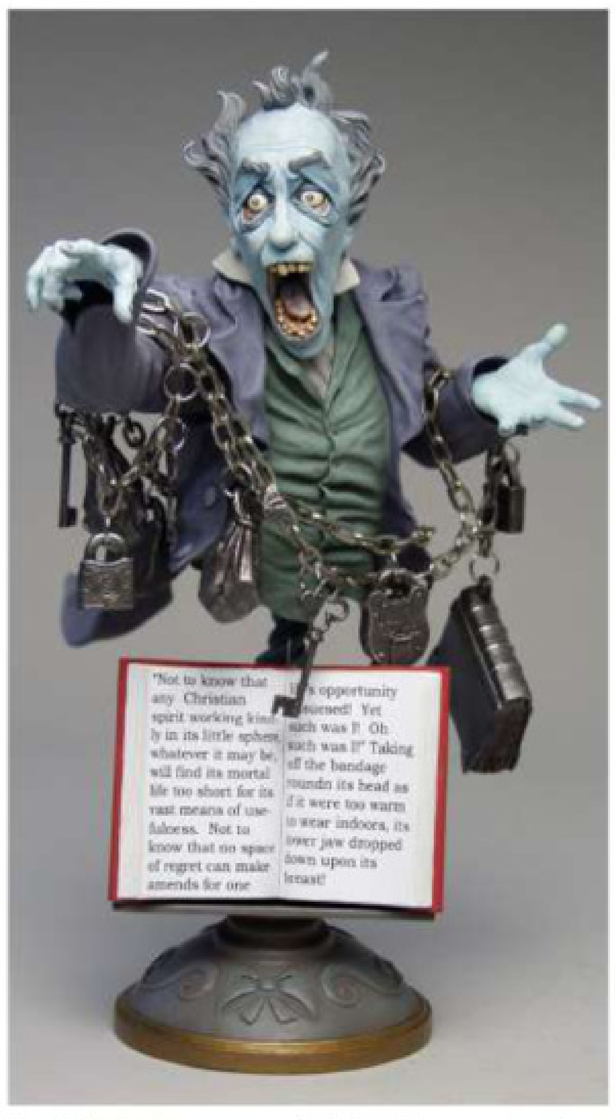
Tim Bruckner's 40-year career has seen him work on everything from album covers to special effects. But sculpture is his speciality, and always has been. For those hoping to make a living from the art form, he has some sage advice: be strong in voice and shrewd in business.

"I admire artists like the Brothers Shiflett and Forest Rogers. Their voice is so strong and individual and the quality of craft is inspiring. If you're making art for fun – that's one thing. But if you hope to make a living from it, you have to learn the business of art. Ask advice from professionals. Learn the processes of other sculptors. Learn how to mould, to cast, to finish, to paint.

"Explore different materials. Know what they can do; know what they can't do. The more you know, the more you'll be able to accomplish. You may not use half of the stuff you learn, but knowing gives you the option of not using it. Not knowing it can make you vulnerable and can narrow your vision. And steal from really good dead guys: someone infinitely better that you'll ever be has already solved every design or compositional problem you'll face."



He Who Laughs Last by Tim Bruckner, who feels most at home working in three dimensions.



Tim's Marley is an example of the "strong voice" he says is crucial to successful sculpture.

"Dimensional work will thrill and surprise us for the foreseeable future"



East of the Sun, West of the Moon is a clay piece indulging Forest's love of folklore.





Cock of the walk

Dear Lord Violence, bad language, interplanetary racism and smut: welcome to Dr Grordbort's world



Dr Grordbort Presents: Onslaught is a new anthology of the adventures of Lord Cockswain.

Guillermo del Toro, the filmmaker famed for creating his own dark and fantastical worlds, describes Dr Grordbort Presents: Onslaught, a new anthology of Lord Cockswain's interplanetary adventures, as "A violent, vibrant Neverland, witty and brilliantly realised."



Front-cover endorsements don't come much better than that. Author and illustrator Greg Broadmore gives a more direct description of his anti-hero when we speak to him. "Lord Cockswain is a moron," he says. "He's loud, violent, oblivious and unstoppable.

"It's always fun to draw a moron. He has this very faceted and harshly angled face that's almost sculptural – like a giant Russian propagandist statue."

> "Lord Cockswain is a moron. He's loud, violent, oblivious and unstoppable"



"A mural design in the retro-futuristic setting of Dr Grordbort. Mythical Venusian warrior goddesses lounge about with, you know, alien space-cats."

Onslaught features the first three stories from Dr Grordbort's universe and a host of exclusives, including a new full-colour comic adventure, spoof ads, character profiles and concept art. But the big question is: where does the character's name come from?

"His name was inspired by an insult that an old friend of mine used: he called people Cockswains as a joke, emphasising the 'cock' – as you do – and it always made me laugh."

Doctor Grordbort Presents: Onslaught is out in September priced at $22.99. More info at **www.drgrordborts.com**.

FRESH PAINT

Your art news that's grabbed our attention



Danny Beck
@DannyBeckArt

"A little Friday night watercolour armor study."
http://ifxm.ag/fresh_danny





Lars Otterclou
@LarsOtterclou

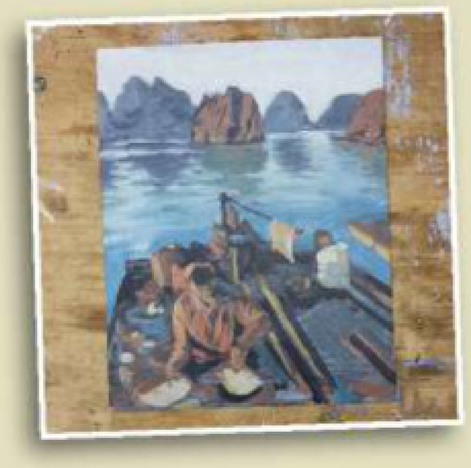
"Hogarth study!"
http://ifxm.ag/fresh_lars





Jon Stich
@JonStich

"Two-hour study from an old Nat Geo issue."
http://ifxm.ag/fresh-stich



Just finished something you want us to shout about? Send it our way on Twitter (@imaginefx), or find us on Facebook!



Hatboy
by Vaughn Pinpin













Fantasy talk Explaining the inexplicable

"This is Shark girl. She's my top Olympic swimmer, who literally eats the competition"

Viktor Kalvachev's aquatic champion may not make it past the Olympic's judging panel… *Page 54*

Summer in Dublin

New blood One artist is keen to see fresh faces at Dublin Comic Con

More props, more costumes, bigger name guests: Dublin Comic Con is back and better than ever. Organisers are aiming to top the success of last year's sell-out event with a host of attractions from the worlds of TV, film and comics.

Guests include Ernie Hudson (Winston from the Ghostbusters films), voice of Batman Kevin Conroy, and Ian Churchill. The latter is the comic book artist famed for his work on DC, Marvel and Image comics (you can see his art at **www.ianchurchillart.com**).



"As far as interaction with readers goes," Ian says, "nothing beats the experience of actually meeting your comic-buying public face to face."



DC's The Ravagers, as drawn by Dublin Comic Con guest Ian Churchill. He hopes to inspire a whole new generation of artists at the event.

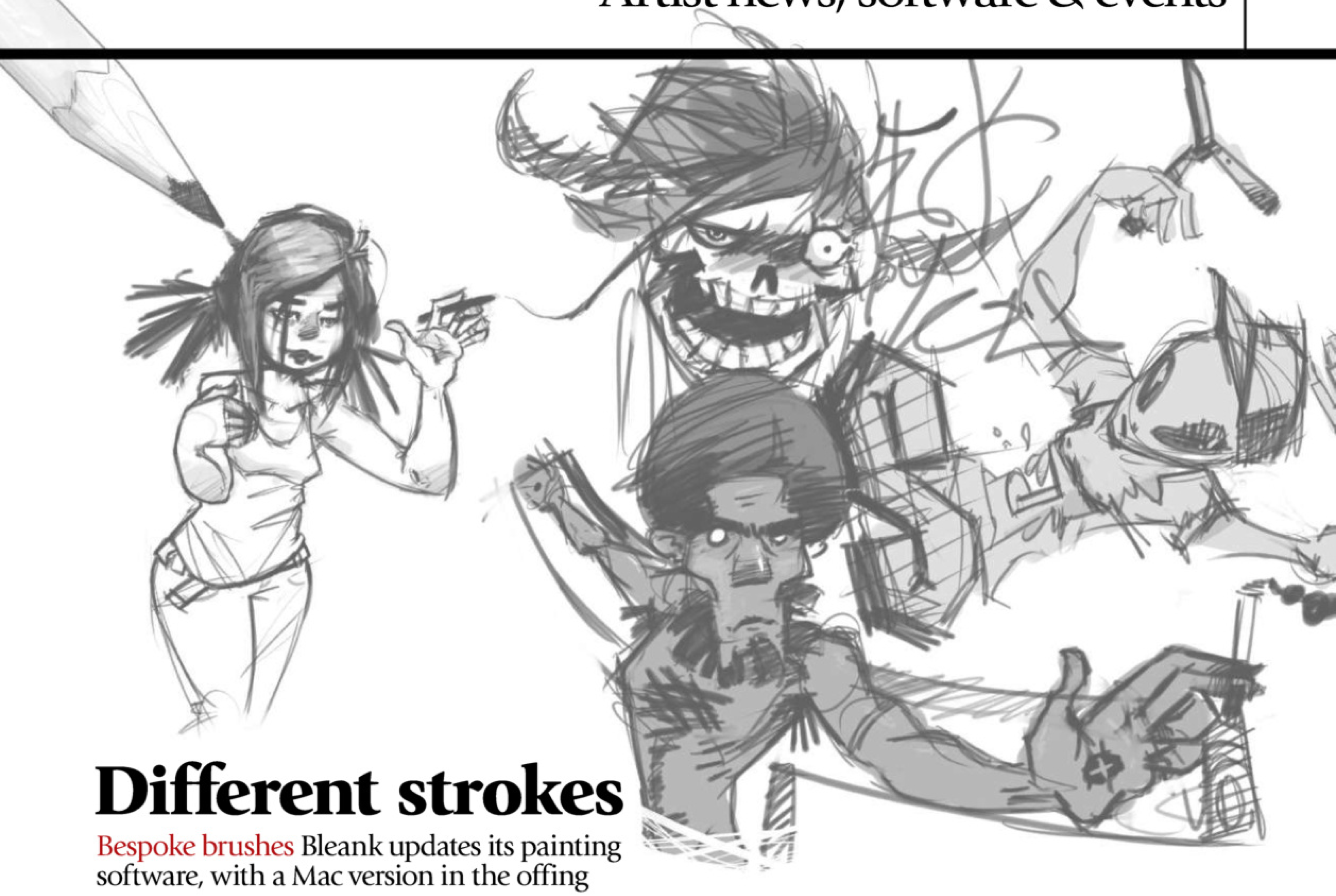


Margarita Bernal Arango of Planeta Cao attended last year's con. As did Batman.

Ian attends a lot of cons, and while he enjoys the community feel at these events, he stressed the importance of attracting new and younger attendees.

"I want to see as many new younger readers as possible, because they're the ones who are going to keep the comic book industry strong in the coming decades."

Dublin Comic Con takes place on 9-10 August at the National Show Centre, Dublin. For more information and to purchase tickets visit **www.dublincomiccon.com**.



Different strokes

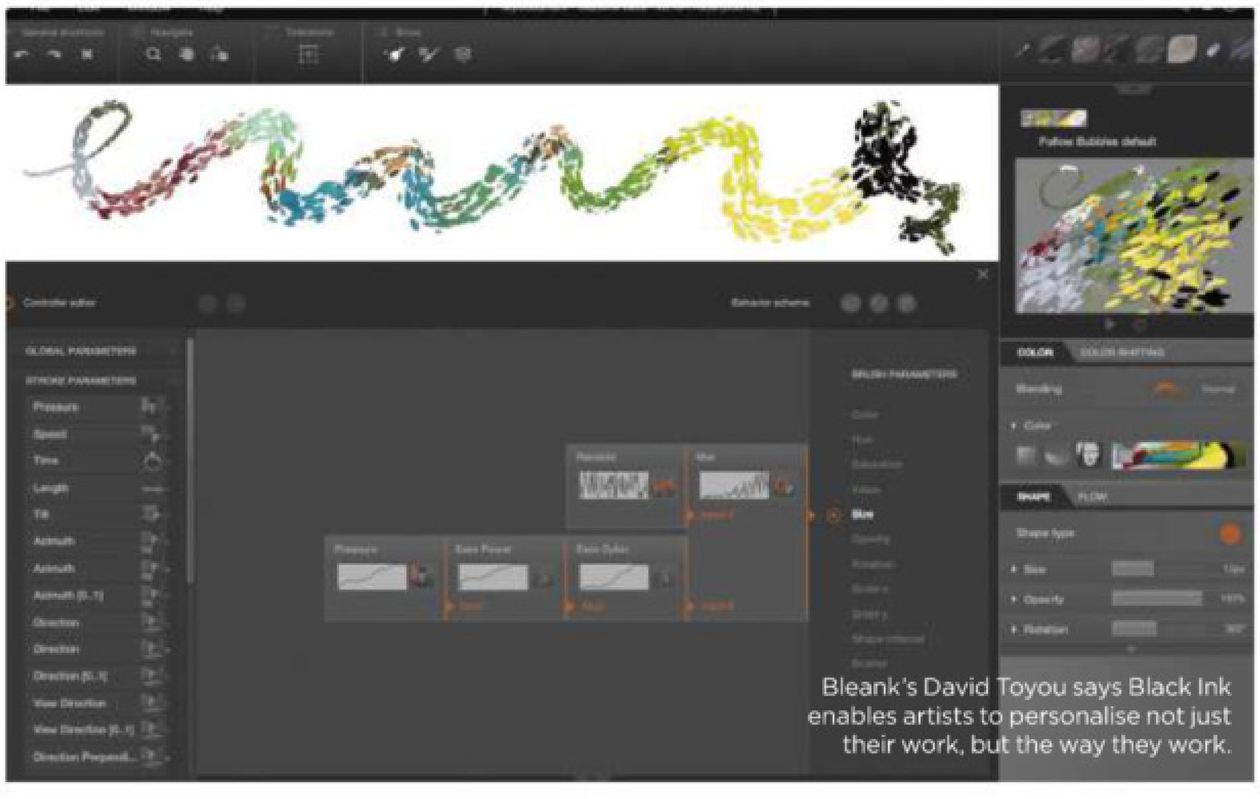
Bespoke brushes Bleank updates its painting software, with a Mac version in the offing

Not every digital artist wants to paint with tools that replicate traditional brushes. That's the idea behind Black Ink, Bleank's digital painting software specialising in custom brushes, which has had an update this month and is soon available for Mac.



"Black Ink doesn't want to show you something you've already seen," says Bleank co-founder David Toyou. "It wants to help you create something you haven't. The brush system is an untapped engine for creativity. Art has always been personal, and now artists have a better way to personalise it."

Black Ink is independent developer Bleank's flagship product: selling points including not just customisable brushes, but the ability to work on super high-resolution paintings with no lag, and sharing and collaborative options. An updated version, out this month, comes with a host of new productivity features and fixes, with Lasso, Polygonal & by Brush selection planned next.



Bleank's David Toyou says Black Ink enables artists to personalise not just their work, but the way they work.

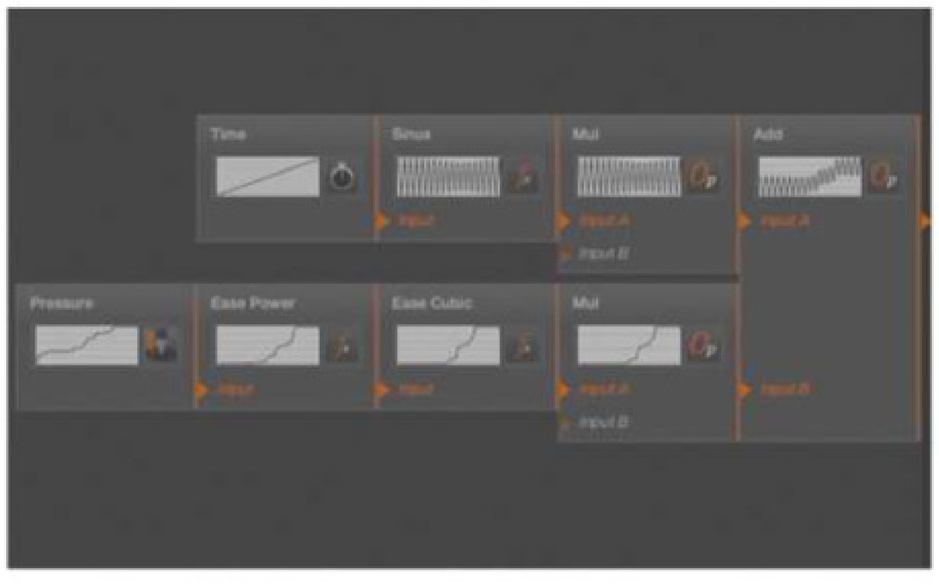
Magnus Miller likes the "extensive brush modification" options that Black Ink provides.

It's easy to adjust and develop brushes within Black Ink's real-time preview window.

"Black Ink is really clean, straightforward art software," says artist and regular Black Ink user Magnus Miller. "The inclusion of an extensive brush modification – for constructing and assembling brushes – is enjoyable. It's very solid and I don't think I'll exchange it for any other software in the years to come."

The Black Ink beta is available for Windows for a discount price of £36, with a Mac OS version in the pipeline. You can also download a full, free demo of the software, which expires after two hours.

For more details on Black Ink, and to purchase a copy or download the demo, visit **www.bleank.com**. To see more from Magnus, go to **www.mrootz.deviantart.com**.





A wall-mounted monitor provides me with easy access to the reference files on my computer. I generally work out my colour compositions digitally, and will pull them up on this screen to serve as a guide while I work.

I use this small mirror constantly. Looking at a painting like this gives the immediate, graphic read of an image, and viewing the piece in reverse helps to see it with a fresh eye, enabling me to pick out tangents and unsightly details I might have overlooked.

Thomas Babbey

Odd hours The American artist and self-confessed "packrat" shows us around his workspace and introduces his studio mate to the world



A spare bedroom in my house serves as my studio. This also means I have the luxury of a non-existent workday commute.

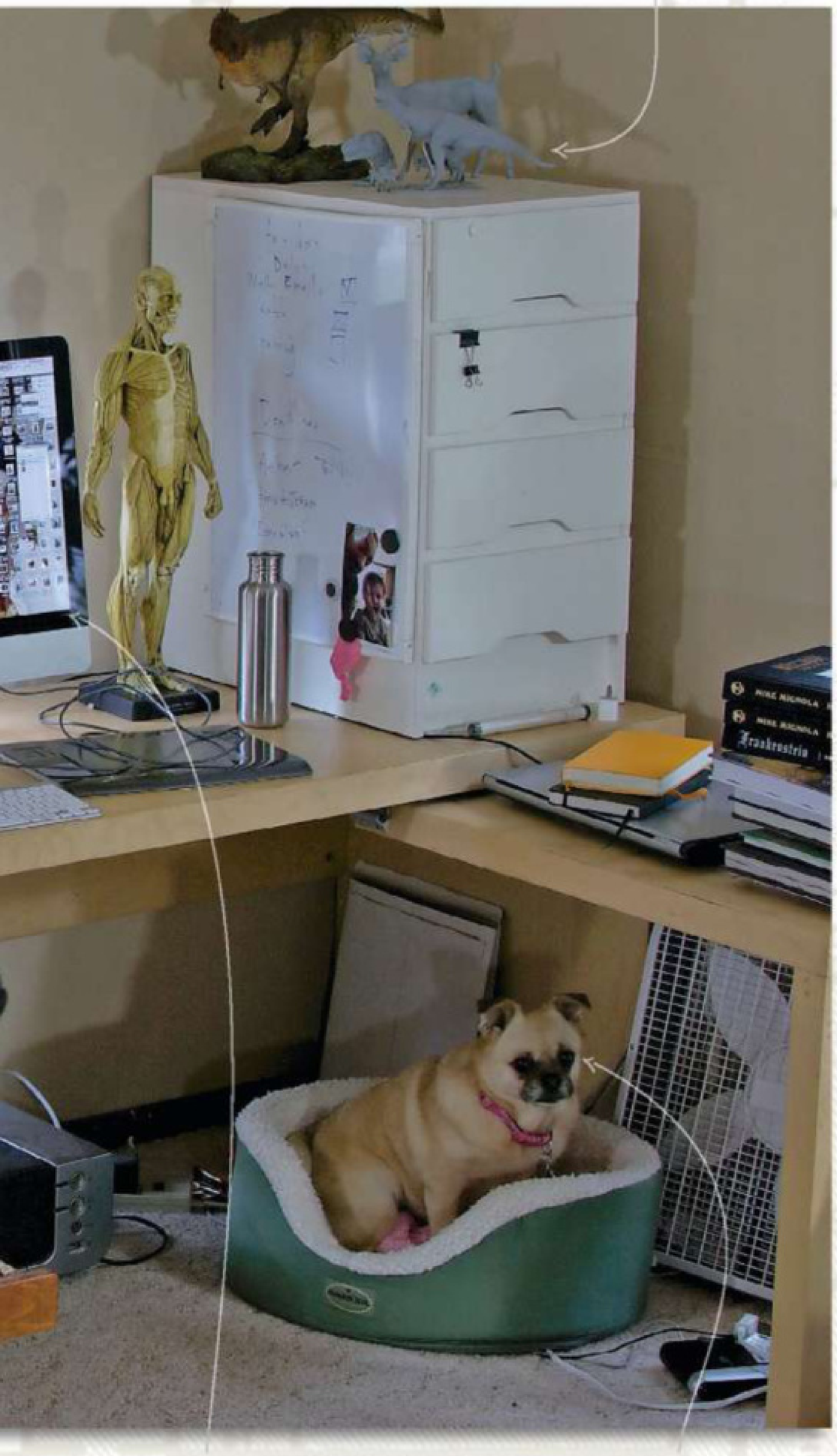
I'm a bit of a packrat – especially when it comes to books – and I have a habit of pulling various books from my library to reference in the middle of a project. This usually leads to miscellaneous stacks of books all around my studio. Having my studio in a separate room of the house means I can close the door behind me in the evening and not worry about tidying up.

Freelancing also gives me the flexibility to spend the daylight hours playing with my two-year-old son. I squeeze in my work whenever I can, with the bulk of my workday occurring after my son goes to bed. These late work-nights mean there's always a pot of coffee near my easel.

Even with my odd hours, I try to maintain a bit of structure to my workday. Every evening when I sit down to work, I sketch a bit to get my gears turning. After that, I take care of any digital work that needs to be done. I'm primarily a traditional artist, but I often digitally work out my compositions and explore colour options.

Once I complete all of my computer work, I shift over to my main workstation, a Craftech Sienna Multimedia Center, and break out the paints. It can function as a drafting table or as an easel, and has an attached taboret side table and built-in drawer palette.

I try to utilise three-dimensional reference whenever possible. I pick up interesting figures, toys and models, and give them a coat of matte gray paint, giving them a mid-tone value that shows their form and is easy to light.



My tendency to clutter my workspace with reference and inspiration doesn't end with stacks of books. It spills over to digital media too, as you can see by all the icons on my desktop.

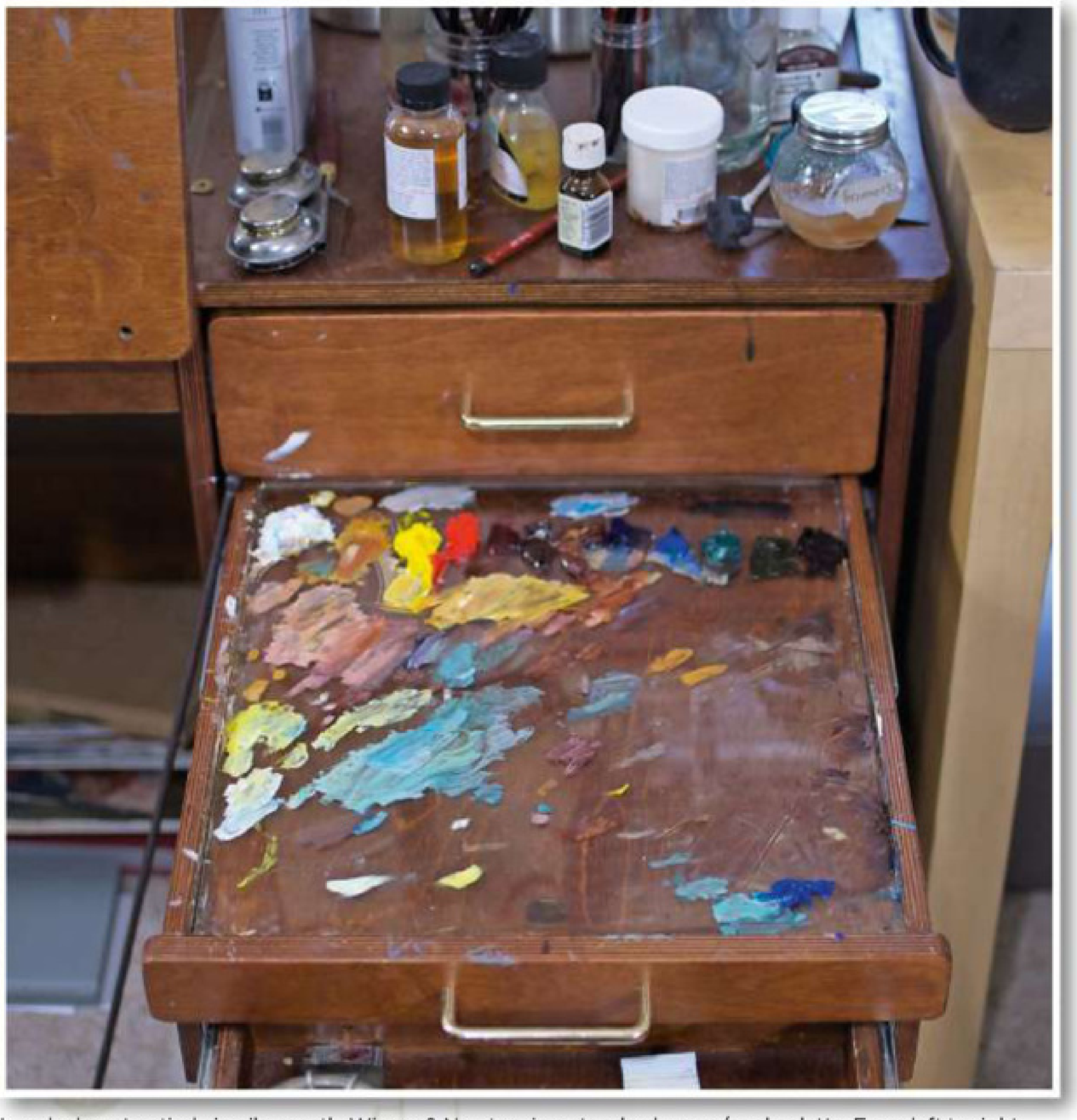
My dog keeps me company most days, filling the role of unofficial studio mate.



When my print rack isn't being used for displaying wares at conventions, I utilise it as a drying rack in my studio. Any pieces that I've recently finished, varnished or need to be dried between stages will find their way here.



If I don't shoot my own reference, I generally pull it from my ever-growing library of books. Internet searches have a tendency to provide tired reference: images that artists have used over and over again in their paintings. By pulling a book off of my shelf instead of turning to the web, I can help to make my paintings more unique.



I work almost entirely in oils, mostly Winsor & Newton, in a standard warm/cool palette. From left to right: Titanium White, Yellow Ochre, Cadmium Yellow Pale, Cadmium Red Light, Alizarin Crimson, Transparent Maroon, Burnt Sienna, Ultramarine Blue, Manganese Blue, Viridian Green, Olive Green and Ivory Black.

To the left of the workstation, I have an old drafting table that I use to set up any books or reference I may need for my paintings. Having this bit of structure among all the clutter – both in the layout of my studio and in my workflow – helps me lose myself in my paintings, and focus on the integrity of my brushwork and the overall quality of the image.

Thomas is a former student at Watts Atelier of the Arts, where he now works. See more of his art at www.tombabbey.com.



These skulls provide visual aid and reference for both my students and myself. My animal skull collection consists of a white tailed deer, a draft horse, a bobcat, an American beaver, an American badger and a black bear. The human skull is a replica.

Letters

YOUR FEEDBACK & OPINIONS



Contact the editor, Claire Howlett, on claire@imaginefx.com or write to ImagineFX, Future Publishing, 30 Monmouth Street, Bath, BA1 2BW, UK

Follow us on twitter: www.twitter.com/imaginefx

Tell us your thoughts on: www.facebook.com/imaginefx

Environment special please!



Liam Kelleher calls for more environment workshops, such as this one from issue 108. What do others think?

I grew up wanting to be a full-time illustrator, but despite some native drawing talent I never properly learned the fundamentals of anatomy and perspective, and so I would always find myself frustrated.

I studied screenwriting at university, but I happened across an ImagineFX anatomy special a few years ago which reignited my passion for drawing (the issue's falling apart from so much use!), this time with a better understanding of the basics of anatomy.

I've learnt a lot from ImagineFX and the specials, but one area I still struggle with is environment design and perspective. Would you ever consider publishing a comprehensive special on these subjects? I'm sure I and many others would find it as useful as the anatomy specials! Keep up the good work as always.

Liam Kelleher, via email

Claire replies Hello Liam, thanks for writing in. I'm glad the anatomy special editions inspired you to return to drawing. I'm not sure we'll do an entire special based on environment design, but I'll definitely try to find a few workshops that will help you improve these skills.

What about beginners?

I love to paint boxes, suitcases and old bits of furniture in the style of the Bloomsbury Group. I want to create mixed medium images I can project on to a larger canvas.

Commuting to London today, I bought your Digital Painting: Volume 2 magazine. I love it – it's very inspiring. But I hesitate to subscribe to the magazine, because I'm such a beginner at digital art that some of the articles are way over my head, especially ones that link the phases between tradition and digital. Can you keep an eye out for more detailed instructions for folks like me?

Julia, via email



Julia bought one of our specials and two more have just come out! See pages 88 and 96 for more information.

Claire replies Hello Julia, thanks for getting in touch. The things you create sound fantastic! The edition you picked up is all about digital art, whereas our regular ImagineFX has a mix of traditional and digital workshops. We also have 'core skills' short snippets of digital art advice to help get you started – currently the software we're explaining is Google's SketchUp. Hopefully this will suit you a little better.

Procreate brushes

I'm a digital subscriber and although I'm happy with the digital version of the magazine, I find it infuriatingly hard to download the brushes from the Procreate tutorial. I'm able to email the files to myself using my iPad, but I can't download the file from my email to open it using Procreate. I also tried connecting my iPad to my MacBook to transfer the files, but it didn't work either. Are there any other options?

Chauncey, via email

Claire replies Hello. Procreate has a great community of artists who share their brushes and there are a few ways of getting them onto the software. You can download them from Mail (on your iPad) to Procreate. These will download into a new folder called Imported. Or you can use Dropbox. Select the Plus icon in the Brushes popover, tap Import then locate the .brush file in your Dropbox folder. Hope this helps.

Magazine appreciation

I want to let you know how much I appreciate your magazine! I've been teaching myself how to paint digitally and my best source is ImagineFX and its amazing workshops. I love the Pro Tips you give in each tutorial and all the extra stuff you include, such as brushes and video workshops. Keep up the awesome job. But just one quick wish: please do a terror-horror number with illustrators such as Brom and Bisley.

Thanks again for all the help! Here's a link to my artwork so you can see how much your magazine is inspiring me: **www.artstation.com/artist/VILLAS7**.

Carlos, via email

Claire replies Thanks so much Carlos. We're very touched that you like what we do.



DID YOU MISS ISSUE 111?
See page 49 for details on how to get hold of a copy.



Our star letter writer wins a dA Premium Membership!

- Browse more content more quickly
- Customise your profile page
- Receive exclusive discounts & offers
- And more!

I have too many ideas!

This may be an unanswerable question, but I see a lot of questions, hints and tutorials for aiding and inspiring the creative process, but I almost always require the opposite. I'm so full of ideas and imagery I find it almost impossible to settle on one piece of work.

Whenever I start something I always think of something else to add, or another idea that I'd rather be working on. Or I get to a certain point and my head fills up with other images until the thing I'm working on is a jumbled mess. It's extremely discouraging and probably as disheartening as being unable to think of anything at all.

I suppose what I'm asking here is, how can I channel the creative process, or focus this creativity? I don't know how common this problem is in the creative industry, but I hope you can help?

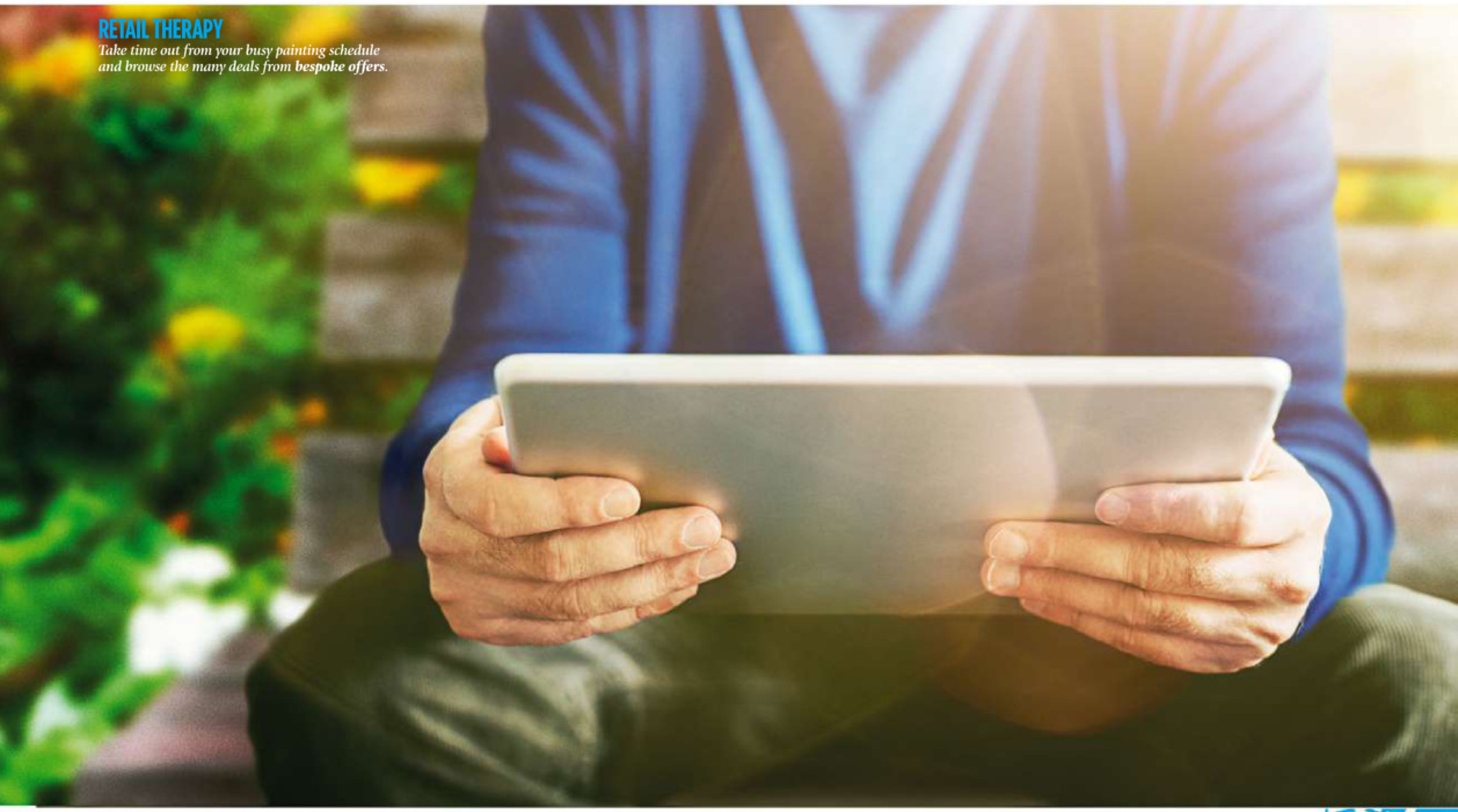
Also I really love issue 111, on Dark Fantasy. It's really fantastic and I absolutely love the cover art by Jeff Simpson. I'd been hoping you'd do another dark-themed issue for ages.

Emma Sedgwick, via email

Claire replies Emma, that's a great idea! You're right, we do often focus on generating ideas, but it looks like you don't have that problem (I have to say that I think lots of our readers will be very jealous of your predicament!). I'll see if I can find a suitable artist to provide a workshop on this issue very soon. Thank you for writing in.



Emma had been hoping we'd do a Dark Fantasy issue (such as number 111) for ages.



Find your perfect match

With the best money-saving deals on tablets, electrical goods and travel, **bespoke offers** is well worth a click…

Being creative is an all-consuming business. A tight deadline can have you painting all hours of the day, and many more into the night. And whether you're working in a studio or freelancing for your bread and butter, burnout is a reality. It's essential to keep your creativity flowing, without breaking the bank. That's where **bespoke offers** comes in!

When it's time to walk away from the desk and recharge the batteries, this new service can offer you a range of options that are tailored specifically to your needs. From the latest tablets for sketching on the move, handy cameras for building up your reference library, and tickets to get to your favourite conventions, **bespoke offers** has a range of great deals that are totally geared towards you.

Based on your selected preferences, the online service works out all the stuff you're interested in, then prioritises the savings and offers that it shows you.

The range of offers is huge, and includes deals on everything from eating out, leisure activities, electrical goods, holiday excursions and fashion, too.

> **"bespoke offers has a range of great deals that are totally geared towards you"**

GO TO **www.bespoke offers.co.uk** TODAY

The service costs absolutely nothing to use, and there's no obligation for you to buy whatever fantastic deals come your way. Because you'll only be seeing the things that you're most interested in, it really is worth exploring, just to see how much is on offer and the huge savings to be made.

bespoke offers is the brainchild of Barclaycard. You don't need to own a credit card or be a customer at Barclays to take advantage of it.

To try out **bespoke offers** for yourself, register at **www.bespokeoffers.co.uk**, or if you have a smartphone or tablet, download the app from Google Play or the Apple Apps store.

To try bespoke offers for yourself, simply visit and register at...

bespokeoffers.co.uk

Or download the recently updated apps on Google Play or the Apple App Store on to your smartphone or tablet

.Back issues

Missed an issue of ImagineFX? Don't panic – many of our previous editions are available for you to download today!



iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.

Issue 111
August 2014

Jeff Simpson's eerie cover image sets the tone for this issue, as we reveal the secrets to painting dark, unsettling art with the help of workshop artists Anthony Scott Waters, Xavier Collette, and the painter of countless iconic horror posters, Graham Humphreys. We also talk to Les Edwards, whose fantasy and horror work is instantly recognisable.



Issue 110
July 2014

Find out why so many artists, including John Howe, Lorland Chen and Brom, are attracted to illustrating stories that have passed down the centuries. We explore the comic art of Claire Wendling, Cynthia Sheppard brings a Greek goddess to life, and Tran Nguyen reinterprets the classic damsel in distress narrative.



Issue 109
June 2014

On Batman's 75th anniversary, we look at the dark art of Gotham's infamous vigilante, with imagery from Jock, Frank Miller, Neal Adams and more, while DC Comics' Ken Lashley creates our cover. We also explore Simone Bianchi's sketchbook, draw a Wolverine fight scene and find out how a Fables cover is painted.



Issue 108
May 2014

This issue we explore the art of the Seven Kingdoms with our Game Of Thrones special. Mélanie Delon paints Daenerys Targaryen for our cover and we talk to the key creatives on the show, and even chat with its creator George RR Martin about his vision for the stories. All this, plus even more great art, tips and workshops!



Issue 107
April 2014

By adding in beautifully detailed Taiwanese aboriginal costumes, cover artist Han-Yuan Yu has given his manga art a distinct look. Christopher Moeller paints comics in a traditional way, Serge Kolesov depicts a mermaid from a new perspective, and Wayne Reynolds tells us how he turned a boring art job into something fun!

CATCH UP ON WHAT YOU'VE MISSED!



Issue 106
March 2014

Celebrating the power of book illustration, we speak to Cory Godbey about his ethereal art and to Tony DiTerlizzi about his motion picture-inspiring art. Cory and Tony give us tutorials, too, on creature design and book covers, respectively. There's a studio profile on Tor Books, and a look at Brian Froud's latest work.



Issue 105
February 2014

We talk to the artists behind some of the most beautiful female paintings in the universe in our pin-up special – from a sassy roller-girl covergirl to amazing art from Adam Hughes, Serge Birault and Sorayama. Elsewhere, we delve into the world of tattoo art, and give advice on artist's block and softening your painting style.



Issue 104
January 2014

This month's artists will help you push your painting skills into untapped areas, with advice on creating art from smoke brushes, developing your artistic voice, plus our traditional art workshop on painting a frog princess! Simon Dominic revives an old concept, and we reveal the winners of this year's Rising Stars contest.



Issue 103
Christmas 2014

Discover the art skills you'll need to break into the competitive video games industry, as we speak to the people behind The Witcher 3: Wild Hunt, Star Wars: The Force Unleashed, Remember Me and Mass Effect. Traditional fantasy artist Tom Kidd paints a book cover, and Dave Kendall puts Manga Studio 5 to the test.



Issue 102
December 2013

Traditional skills meet digital methods in Jean-Sébastien Rossbach's cover art, which also heralds a new section in the magazine that's devoted to bringing you the best in traditional fantasy art. We talk to Daren Bader and Keith Thompson about their inspirations, while Jim Pavlec brings a gothic creation to life.



Issue 101
November 2013

We boldly go into a galaxy of space art, highlighting the artists who made their name in the genre and talking to the digital painters who were inspired by them. Our workshops section reveals how to paint an epic environment, alien figures and use references, while our Q&A section covers horror, skin and futuristic hair styles!



Issue 100
October 2013

Come join the party and celebrate 100 issues of ImagineFX! Jason Chan, Raymond Swanland, Marta Dahlig, Dan LuVisi and Genzoman head up our workshop section, we reveal which cover you liked the best, look back over the history of the magazine, and present the results of your 100 favourite artists as voted for by you, dear reader!



Issue 99
September 2013

We celebrate card art by speaking to some of the artists who've painted for Magic: The Gathering. Cue insights from Jason Chan, Brad Rigney, Terese Nielsen and more. We also feature art from game card newcomers Applibot, while Aleksi Bricolot, Sparth and Dave Rapoza number among this issue's workshop artists.

Artist Q&A

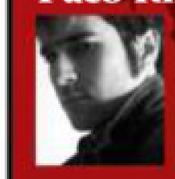
GOT A QUESTION FOR OUR EXPERTS? LET US EASE YOUR ART-ACHE AT **HELP@IMAGINEFX.COM**

GET YOUR RESOURCES
See page 6 now!

The ImagineFX panel

FANTASY & SCI-FI DIGITAL ART

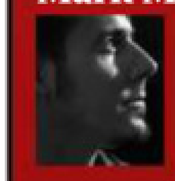
Paco Rico Torres



Freelance illustrator Paco lives in Spain, and has produced art for several card games, magazines, books and role-playing games.

www.pacorico.blogspot.co.uk

Mark Molnar



Mark is a concept and visual development artist. He's busy doing freelance work for international film, game and animation companies.

www.markmolnar.com

Dave Brasgalla



Dave is a graphic designer and illustrator from Stockholm. He recently organised the Northern Light Workshop series.

www.pixelhuset.se

Charlie Bowater



Charlie lives in the north east of England. She works as a concept artist for Atomhawk by day and is a doodler of everything else by night.

www.charliebowater.wordpress.com

John Peterson



An education in biological and pre-medical illustration led US-based John to become an animator and designer. He's also a freelance illustrator.

www.petersenart.com

Sara Forlenza



Sara's a freelance illustrator living in Italy, where she works on book covers, digital card products and role-playing games.

www.saraforlenza.deviantart.coma

Tony Foti



US freelance illustrator Tony contributes to D&D and Fantasy Flight Games' Star Wars and The Lord of the Rings lines.

www.tonyfotiart.com

Question

How would you paint a rich, emerald green sea that doesn't look flat and lifeless?

Ken Harris, England



ImagineFX VIDEO WORKSHOP

Answer

Paco replies

The only way for the sea to not look flat is for it to feature waves. And the key to painting waves is to understand their shape and how the light affects them.

First, let's pay some attention to its shape. The ocean is just one big, homogeneous surface, so all the waves are connected. Think of your sea and its waves as a mountain range: there are mountains and there are valleys, and all of them are connected to each other.

The movement of correctly depicted waves and reflected light will bring to seascape to life.

With the light, the most important thing you should have in mind is that the water reflects the light much like a mirror. So it doesn't matter if the sea is green or not, it will reflect at least partially any surrounding colour (normally the sky's colour, the sun or the moon, along with any floating object). Furthermore , light passes through water, so the highlights aren't always on the surface.

Apply all that together and you will be able to paint realistic oceans of any colour.

Step-by-step:
Paint light on the sea



1 First I paint blue reflections of the sky on the parts of the waves that are raised. Using blue brush strokes I also try to define the shapes of the waves; they're similar to mountains because they're aligned one to another (the water is one single surface). I create larger waves in the foreground, and make them more detailed.



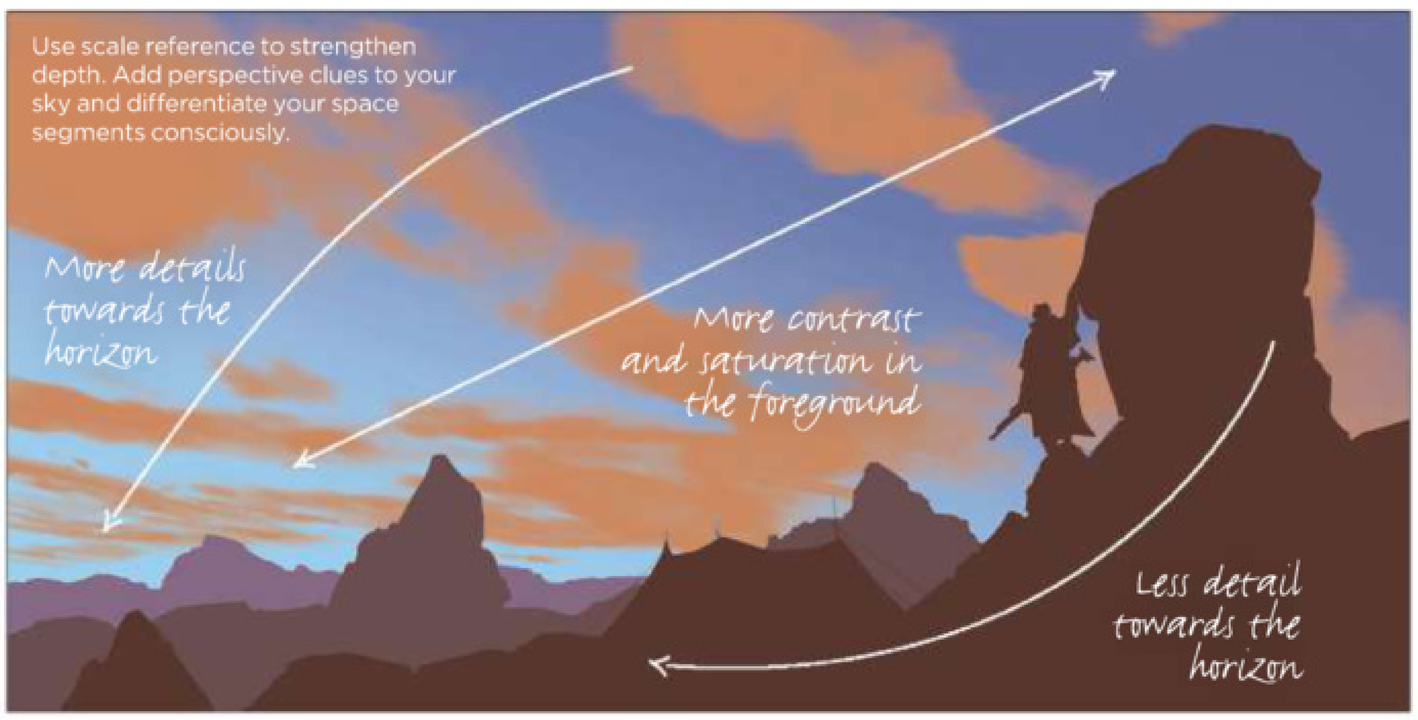
2 Then I add some extra light on the waves that aren't reflecting anything, because light can pass through the water and illuminate the waves from within, creating highlights on places where technically there should be shadows. I then start to paint some sea foam on the waves. A little foam on the edges of the waves can look good, but try to be subtle.



3 I add the reflections of elements such as cliffs, boats and rocks. These elements have a reflection immediately below them, just as they would if they were on a mirror – but these reflections are distorted because of the waves. Don't forget to let the colours interact: if the sea is green put some of that reflected green on the rocks, for example.

Question
Can you help me achieve depth in a sparse environment?
Chesney Loafless, US





Answer
Mark replies



In this image I want to show the sparse rocky desert homeland of a hunter who stalks passing caravans or spaceships that have crash-landed. Usually, you can add several depth cues to your image, such as placing the same man-made objects in various distances to show differences in scale, or adding strong perspective lines with roads or building. Because the rock desert is an organic environment I can only apply aerial perspective and the main principles of human perception.

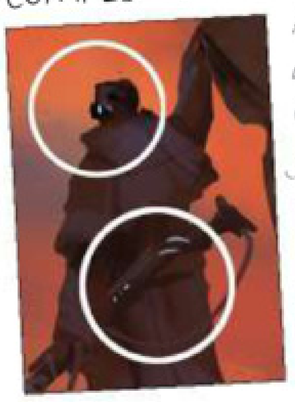
The key for creating successful aerial perspective is to break up your painting into as many space segments as possible. Then, once you've decided on the main colour scheme of your foreground, slowly blend it into the colour of the sky at the horizon line. Applying a slight gradient from a darker to a lighter tone towards the sun also helps. Try adding an extra level of subtle haze or dust closer to the ground.

You can separate your space segments further with the amount of detailing you choose to use. The aerial perspective not only unifies the values, but also flattens out the shapes. Introducing more textural details and contrast to your foreground will help it feel closer to the viewer.

In addition to the aerial perspective on the ground level, you can also try adding perspective cues to your sky and clouds. Use more blurry edges to objects that are close to the camera and more compressed shapes with harder edges for elements in the distance. Adding gradients to the sky towards the sun and painting your clouds with more saturated colours in the foreground will both help to give an extra level of depth to your illustration.

Artist's secret

COMPLEMENTARY COLOURS



Adding complementary colours (compared to the overall colour scheme of your image) could enhance your focal point. I use dots of desaturated cold lights that contrast with the saturated, warm colours of the desert.

Question
How can I get my character's head proportions right?
Jennifer Fox, Sweden

Answer
Dave replies

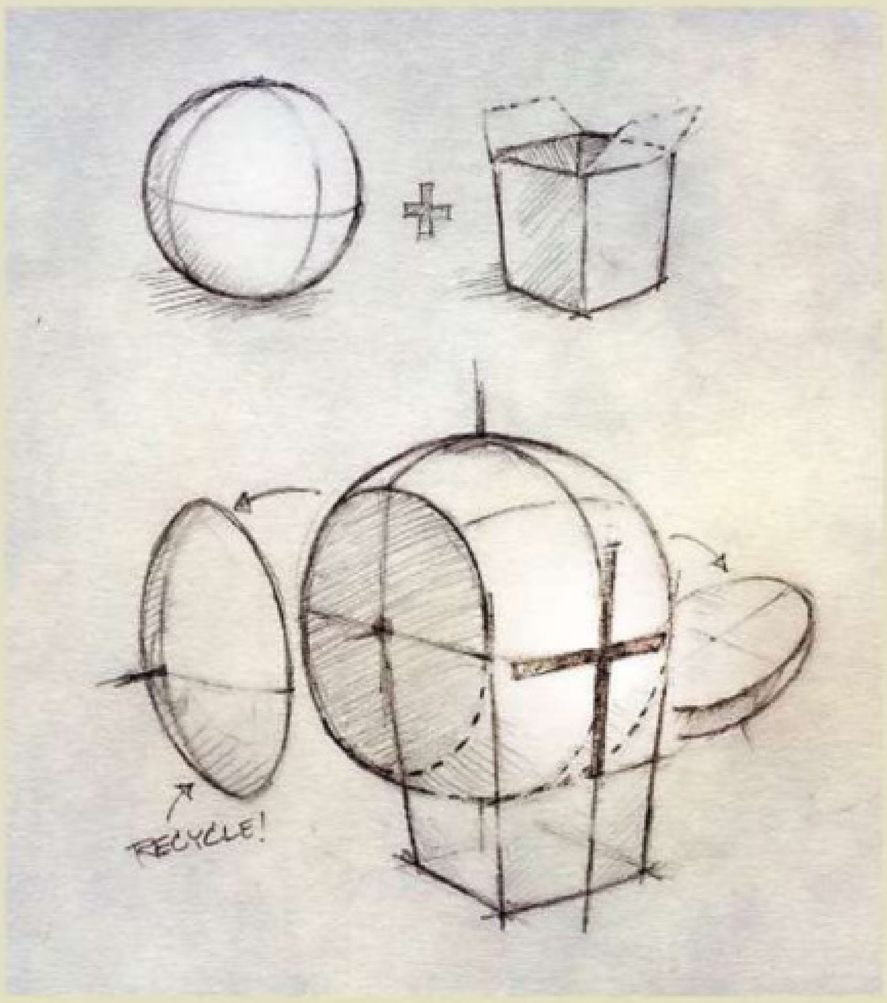


I struggle with this myself, and I find that understanding the head as a three-dimensional form makes drawing it in any pose much easier. Andrew Loomis taught that one must place the features correctly on the head, or no amount of rendering will compensate. His popular method treats the head as a sphere with slices shaved from the sides, and a rounded rectangular form attached at the lower front.

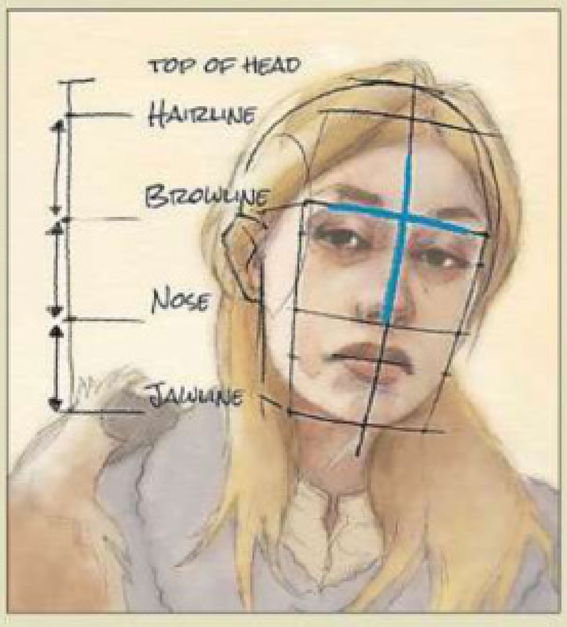
If we draw axes on the sphere, then the "equator" line becomes the brow line, which then forms a cross with the vertical centre axis. This cross is the key element for placing all the features correctly.

Halfway from the centre of the cross to the sphere's top is the hairline, and that same distance straight down gives the nose bottom. Twice that distance down gives the jawline. The eyes are just under the brow, and following the brow line a quarter way around the sphere gives the ear positions.

You can pivot this three-dimensional form according to your pose, and the construction lines will always help you place the features correctly.



Finding the "cross" unlocks the correct positions of the features, and helps you more easily place the face correctly on the head for any pose.



Our faces are not flat, but by thinking of the head as a block form, it's easier to find the construction lines for the features.

Question
Please can you give me some tips on creating thumbnails?
David Hume, England



Your thumbnails can be as rough as you like for a starting point. I tend to work in fairly light shades when I'm thumbnailing, so throwing on an Overlay layer of either dark grey or black can help to make things pop again.

Answer
Charlie replies



Thumbnails can be as rough or as detailed as you need them to be. If you can start with something as rough as a stick figure, then start with that. Personally, I need something with a bit more detail than that. It doesn't have to be particularly refined, but I like to be able to understand the shape and pose of the character a bit more before I move on to developing them.

I prefer to use fairly rough textured brushes at the thumbnail stage. They can be especially useful when it comes to creating those happy accidents: little strokes or nuances that you might not have consciously laid down, but end up creating interesting shapes and helping you to generate new or further ideas.

Once you have a shape that you like the look of, it's just a case of gradually refining and detailing them until you have something you can work with. Remember not to go too crazy, though – it's only a thumbnail after all!

Question
Can you help me paint the moment a vampire is staked and disintegrates?
Earl Biscuit, US

Answer
John replies



This is a tricky problem, because you have to think about how much detail you want to show and how deep you want to delve into the anatomy of the vampire and the various materials that are expelled by the event.

If you watch vampire movies such as Blade, generally the disintegration radiates from the point of impact outward toward the limbs, with burning embers and ash flying all over. Look at some reference photos of fabric and paper burning, and apply that to the areas you want to burn.

I envisage that this is going to be a dark environment – perhaps the vampire's family crypt – and the main light source will be the glowing embers and fire coming from the area into which the stake is penetrating. This will light the vampire's face from below. I decide I also want to see a few exposed ribs, so the viewer realises that it's not just the bloodsucking fiend's clothing which is going up in flames. I'm keen to see a lot of energy and chaos in this piece, and I also want the vampire to be clutching at his chest with gnarled fingers and arching his back in pain.

Question
I want to paint a stained glass window – where do I start?
FairyBombSquad, US



Answer
Sara replies

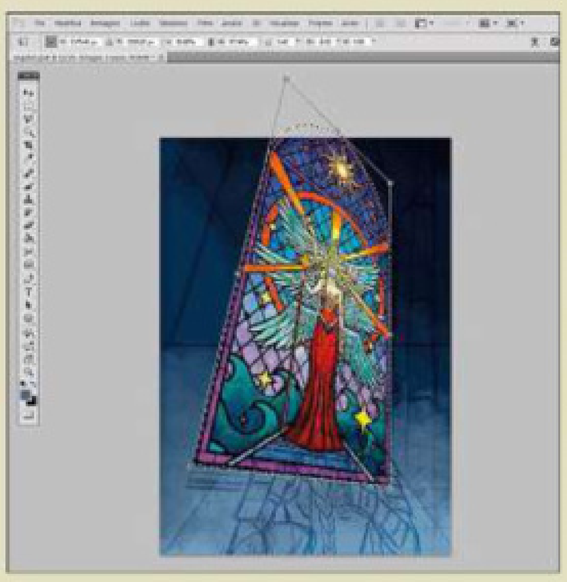


I start by drawing the shape of my glass that will be included in an arched window. Then once I've decided on the subject, I use a large, hard-edged brush to simulate the strips of lead that hold the glass together.

Once I have a finished drawing of the window, I move on to choosing what colours to use. Then I add a texture to simulate the irregularity of the painted glass. I flatten the layers, select my stained glass and insert it into the context of my artwork: in this case a fantasy temple. I adjust the perspective and set the glass to a Screen layer. This results in all elements that are black taking the colour of the background, while everything that's a light colour appears brighter – just what I need!



Once I have the line art, I choose Multiply in the layer options, and add colour on another layer below it, so that the lead strips stay black.

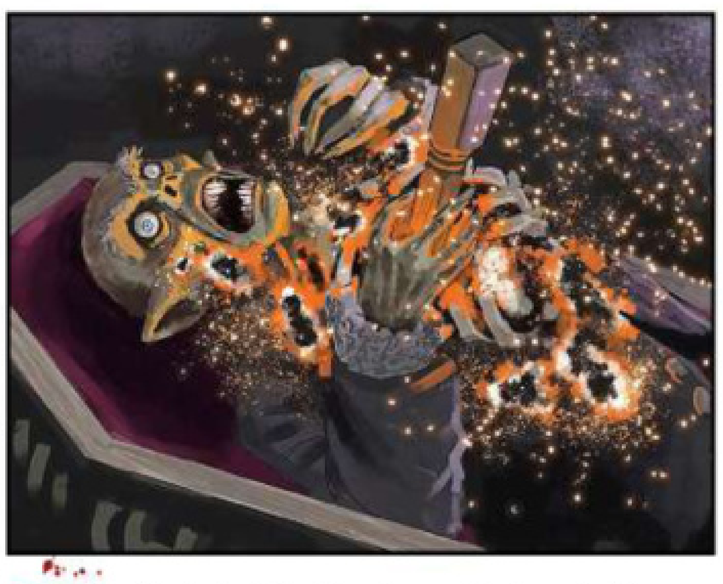


When transforming the image of the glass I take into account the perspective using Edit> Transform>Distort.

Step-by-step: Depict the death of a vampire







1 I start in Photoshop, and using a broad brush I proceed to block in large shapes for the head and hands. I switch to a smaller brush for adding detail. The scene is very loose at this point. I then take a pencil brush and lightly sketch in the vampire's facial features.

2 I add more detail to the face, clothing, and centre of mass. I start splashing in the bright orange that will be the light source coming from the stake wound. I reflect that lighting in the lower planes of the face. I use the Rotate Canvas feature a lot in this piece.

3 I add detail to the face. To lay in the disintegration effects I take a rough texture brush and lay down some orange. I reduce this brush's size and add the white-hot edge. I use a particle brush to add glowing embers on a separate layer, giving them an orange glow and Gaussian Blur.

Question
How can I produce a built-up watercolour effect in Photoshop?
Hannah Ostrich, Germany



Answer
Dave replies



The wonderful interaction of watercolour pigment with the paper underneath can be tricky to recreate with digital tools. There are several ways you can approach this: for example, adopt a watercolour painting technique while painting, or apply a watercolour-like effect after the painting is largely complete.

For the first approach, follow the excellent Zoe Piel method. Create a Layer Group with a Layer Mask set to Reveal All, and then fill the layer mask with a watercolour paper texture. Create new painting layers within this group, set to Multiply. Even simple brushes will pick up texture from the Layer Group texture mask. Using multiple layers for different colours provides flexibility and creates interesting colour interactions. Going in with a good Blender or Smudge brush makes this technique shine!

The post-production method involves using Photoshop's built-in filters on the finished art and then placing a paper texture in Overlay or Screen mode over it. Adjust the Opacity for your texture layer so that it enhances your artwork but doesn't overpower it (sometimes Soft Light works better). Different artworks may require further variations of the Layer settings, but with patience and fine-tuning, you can obtain very satisfying results.

Here's the comparison of my post-production method and previously painted artwork. It can often take time, but convincing effects are possible.

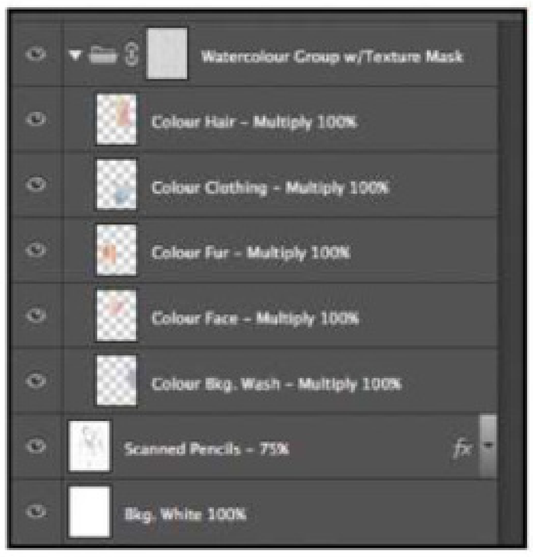
Artist's secret



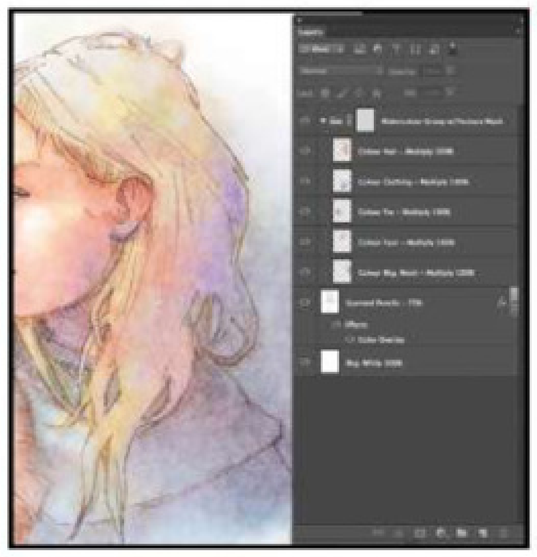
SERENDIPITOUS COLOUR

For texture overlay layers, I often use an image that has a bit of varied colour. I enjoy the unpredictable results, and the tones can help to unify an image. Think of it as a digital version of glazing!

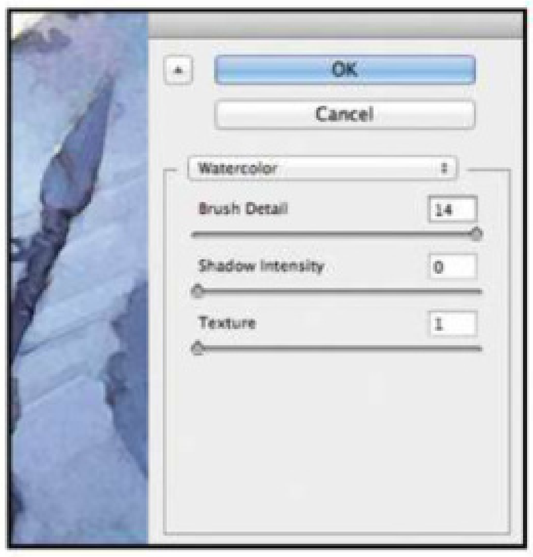
Step-by-step: Two ways to create a watercolour effect



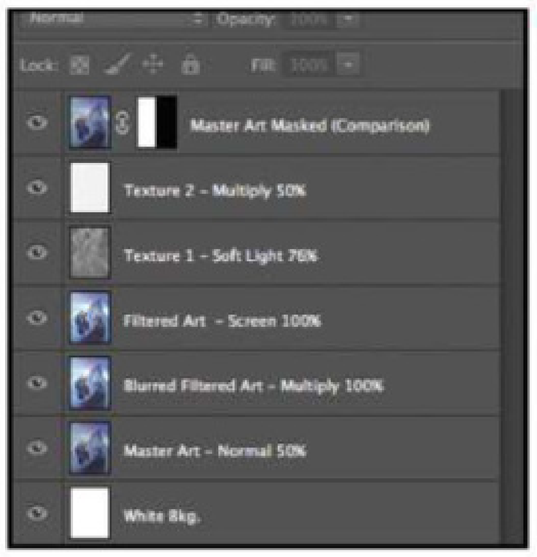
1 For the Zoe Piel method, use a built-in Photoshop paper texture to Fill the Layer Group mask (highlight mask, Edit>Fill>Pattern/Custom Pattern), or even paste a greyscale scan of real paper into the Alpha channel of the Layer Mask. Then adjust the Levels of the Group Mask. Notice that my Scanned Pencils layer is outside the Watercolour Layer Group.



2 When using the Smudge tool as a Blender, a simple Round soft brush works fine, but Zoe recommends turning on Scattering in Brush Settings, and dropping the Hardness setting to zero. This prevents the creation of a smeary effect and results in more realistic blending of your colours. Spend a little time adjusting the settings to find a combination you like.



3 For the post-production method, I take my master art layer, duplicate it and run the Photoshop Watercolour filter. I set the brush to its maximum size and all other settings to zero. Next I select the Reduce Noise Strength to six, Sharpen Details to 100 and all other settings zero. I duplicate that layer and blur it between two and six pixels to simulate pigment bleed.



4 The filtered layer is then set to Screen at 100 per cent, the Blurred Filtered layer that's under this is set to Multiply at 100 per cent, with the master art at the bottom at about 50 per cent Opacity. At the very top is my paper texture which is set to Overlay or Soft Light. I sometimes add a second texture set to Multiply. Adjust the layer Opacities to suit.

Question
I'd like some advice on painting beautiful hair in Photoshop please?
Kathleen Berkey, US



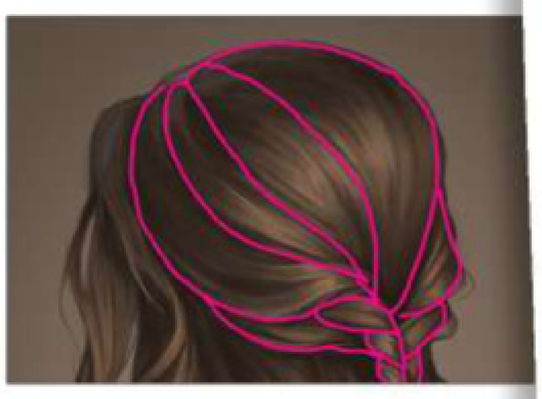
You can paint beautiful types of hair in Photoshop and they can be as realistic or stylised as you'd like.

Answer
Charlie replies



Whenever I'm painting hair, whatever type or style it is, I try and think of it as a whole body of hair that moves and flows together. Rather than trying to paint thousands of strands individually, I produce much better results when I think about hair forming into sections. Most types of hair (whether it's straight or curly) will group together and form these sections that naturally rest together. I've always found it helpful to think about hair behaving in a similar way to fabric, in the way that it can rest over an object and follow the form of it, has a certain weight to it and has a natural flow.

First, I sketch out the shape of the hair, thinking about the sections of hair and how they can rest together. I add a brown colour for my mid-tone and then apply lighter and darker shades for the shadows and highlights. I then introduce shadows where the hair rests over itself and would create a shadow. Highlights are in areas where hair catches the light: the crown of the head, the braid where sections of hair are pulled together and on lots of the wavy sections of hair. To finish I paint in some finer strands.


I break the hair down into sections and think of it in chunks to work out how the hair rests together, as I've highlighted here.

Artist's secret
GO EASY ON THE HAIR BRUSH



You don't have to use a 'hair' brush to paint hair – you can use any basic brush. Try saving the texture brushes until the very end and just use them to add finer detail, rather than using them for the whole head of hair.

Question
Can you help me depict someone who's moving though tar?
Brian Deacon, England

Answer
Paco replies



A person walking through tar or a swamp will need to make much more of an effort to move their legs. That translates into larger strides and enhanced movements of the arms and torso.

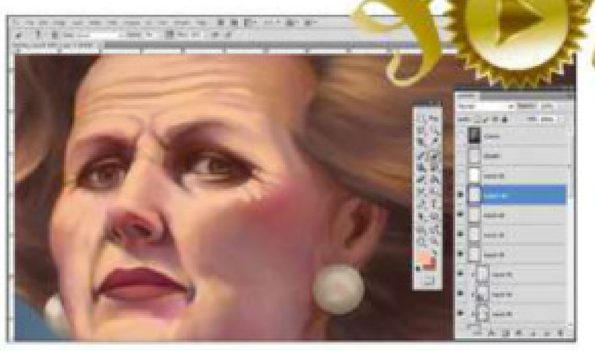
To grasp that kind of movement, look for references, such as pictures of runners during a wet cross-country run. It's also useful to make the movements yourself. Imagine that you're in a swamp. You'd be taking long, exaggerated strides, twisting your waist and using your arms to amplify your forward movement. You'd also have a determined facial expression. Once you can visualise this, painting the scene should become easier. And try to show the movement in the substance in which the character is standing, such as slow-moving ripples of gloopy, sludgy water.


The key to reflecting the effort that it takes to walk through a swamp or similar is to exaggerate the movement of the limbs and the torso. Try to make that movement yourself first.



Question
Can you help me paint an older lady character please?
Jen Buckley, Australia




One of the most important things to remember when painting wrinkles is that you don't need to draw them on. Just leave gaps in the light.

Answer
Tony replies



Painting age into a head is mostly a matter of making the skin less taught around the bones and adding wrinkles. Depending on the demeanour of a person, those wrinkles will show up in different places. Smiling creates a lot of folds around the bottom and sides of the eyes, while scowling will deepen the lines of the brow and top lip. Pay attention to the areas that have rounded off and paint them accordingly, adding in the effects of gravity wherever you see a cheek or nose that sags.

Don't think of wrinkles as lines on the face, but as hair-thin trenches. If the light's angle can get in to them, the wrinkle won't be very visible. If it can't get inside the trench, however, the fold will show up. You can then just paint the light on to the face as normal – just don't paint it in anywhere the visible wrinkles are.

Question
What's a quick way to use a photo in a concept piece?
Conrad Boulay, France

Answer
Mark replies



Using photo textures for concept designs is a common practice, especially in movie pre-production or VFX development. Usually I try to use my own reference photos for my professional work, to avoid any copyright issues. Of course, there are cases where you simply can't go out to shoot some pictures of snowy mountains, but there are several free or creative commons-based images online that you can use in your personal or professional art. Family holiday photos are ideal because they often have more natural lighting than most over-saturated and colour-corrected images online.

For fantasy concepts/landscapes I often combine various pictures with similar lighting conditions and tones. Try to use photos that match each other as closely as possible. The easiest way to tweak the various images is with a Photoshop Hue/Saturation adjustment layer, but using Color Balance and Selective Color can also achieve good results if you're keen to adjust the colours more accurately. To give extra depth to your image, introduce subtle extra 'fog' layers.

To give an image an epic, larger-than-life feel, mix slightly different landscapes and foliage, and introduce dramatic lighting. Picking a distinctive time of day or type of weather will strengthen the mood of your concept. I've chosen the time before sunset, just after a storm has passed. This enables me to use more fog and mist in the forest, and emphasise the focal point by adjusting the lighting. For man-made structures, keep the overall shapes recognisable and then add something out of the ordinary. Here, my castle has unrealistically high towers that lack side supports. This minor architectural detail instantly adds the fantasy element, what is what I'm after.

Artist's secret



WAYS TO BOOST YOUR FOCAL POINT

Keep your focal area as clear as possible by introducing more contrast and reducing visual noise to the minimum. Focus on the silhouettes first and use well-defined light-shadow relations.



Here I've used photo manipulating and basic matte painting techniques on my brother's holiday photos. I removed any modern features and change the lighting, then add a castle to create a focal point.

Question
Can you help me illustrate a horde of zombies?
Sandy Pulse, England



Spend time sketching groups of people walking by. Then use their various body types to populate your scene.



Ensure that your zombies aren't uniform in appearance. Exaggerate their facial features for extra visual variety.

Answer
John replies



In Photoshop I start by drawing a range of basic head shapes, making six or seven prominent ones with enough variation to be obvious that it's not a similar group of people. Then I block in where the facial features are. I play with distance between the eyes, mouth and nose height, jaw shape, hair style and colour, and neck thickness. At this stage I'm not worrying about correct proportions yet. I block in some basic colour areas, trying to make the hue and saturation of each zombie's skin slightly different from the next.

Next I block in rough body shape and clothing: overalls, T-shirts, hospital gowns, work shirts, dresses, tank tops. I keep the clothing colours desaturated; these are filthy zombies after all. Then I introduce light and shade, trying to control my values and keep everything close to mid-range. I shrink down some of the head sizes to make them more realistic and add hair to the characters, picking slight variations in colour and keeping everything loose. I also add some more details and a secondary light to help give volume to my characters.

Once you have a handful of prominent zombies in your horde, then you can fill in the rest of the group by loosely blocking in head shapes in the background. You don't have to draw every individual zombie in the crowd; just suggest forms and it'll be convincing. Remember to vary the hue and saturation slightly from face to face. I just loosely block in head shapes in the background to suggest a larger crowd. As a final touch I splash in some bloodstains and wounds, grunging things up without going overboard.

Need our help?

If you have a question for our experts, email us at **help@imaginefx.com**

Question

How can I paint something that looks professional with a minimal amount of detail?

David Charles, US

Answer

Tony replies

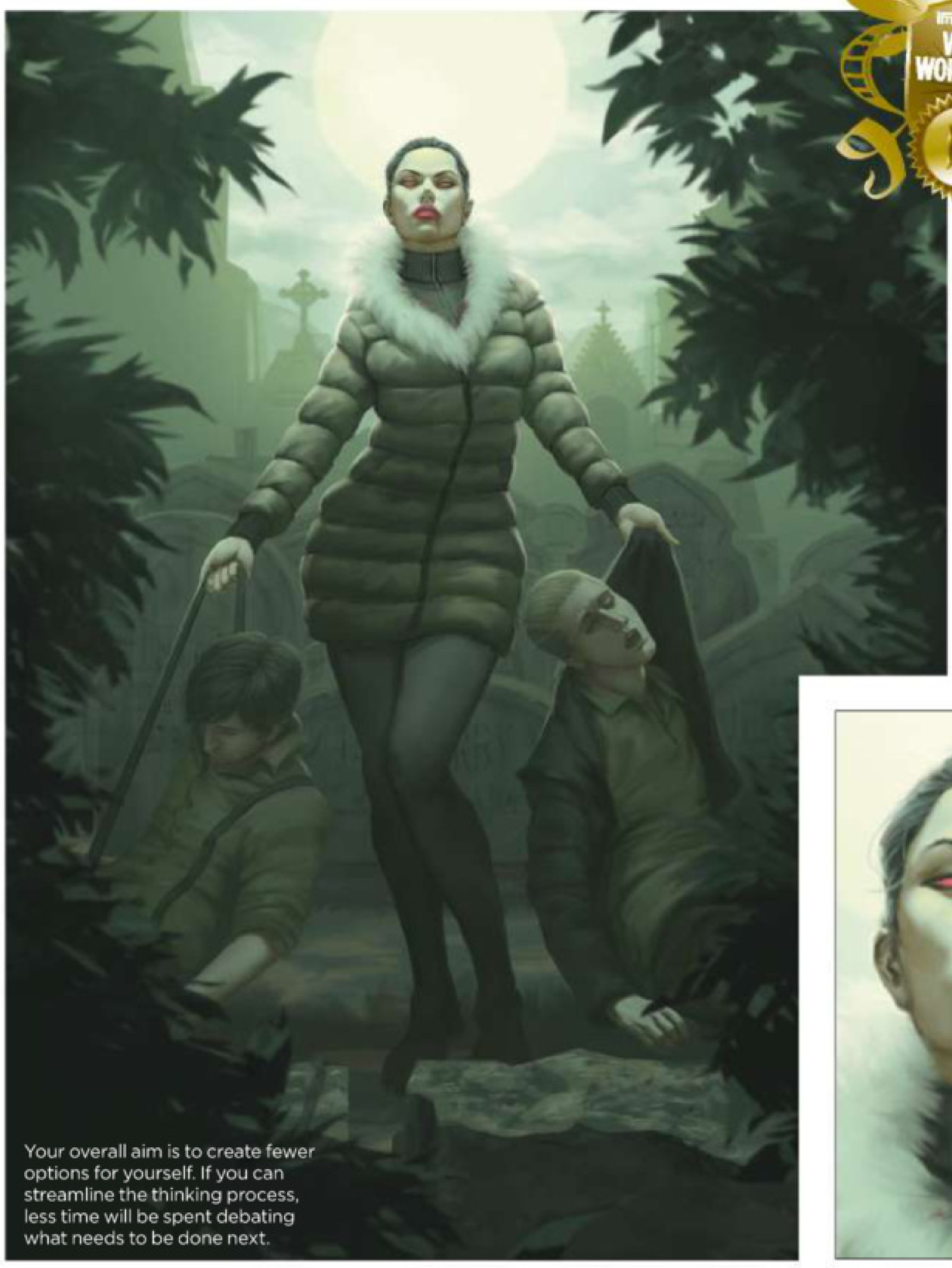


Every once in a while, I'll receive an emergency email from a client asking if I can paint something for them in a day or two. It can be difficult to squeeze these assignments into my schedule, but over time I've developed a shorthand that can shave hours off of my process for just such a situation. So whether it's for an online contest that ends this week, or an assignment for school or college, these tips should help you meet that deadline with (a bit of) time to spare.

Everything from thumbnails to sketch stays relatively the same, but you need to be even more mindful of silhouettes than normal. Condensing your story or portrait into a handful of descriptive shapes is your first step in cutting down on drawing time.

A well-painted centre of interest can carry an entire composition, so don't skimp on whatever is your most important element. In this piece it's the woman in the centre, so she's receiving more attention than any other area. Consider pulling back on interior details as you move away from the focal point.

Colour is a complex beast, but if you go into a painting with the goal of only using a small slice of the colour wheel, this will save time. You may notice that the background structures in my illustration are all connected into one large shape, as are the leaves on each side. As always, save your highest contrasting shapes and values for the main focus.



Your overall aim is to create fewer options for yourself. If you can streamline the thinking process, less time will be spent debating what needs to be done next.

While the idea for the piece in general is to minimise drawing, you're still going to want to describe the focal point.



Step-by-step: Speed up your painting process

1 A great way to cut down on options is with a limited palette. Try choosing a dominant hue and painting primarily by warming it (often with yellow) and cooling it (usually with blue). Once everything feels cohesive, try adding a touch of your main colour's complement into the focal point to draw the viewer in. Here's I've used some red to play off of the green.



2 The leaves in this illustration act as a frame that, while having a complex edge, doesn't require much painting beyond their outline. Use elements that can be expressed entirely with their silhouette. That doesn't mean that they won't be taken any further, but they don't have to be. A rhythm between simple and complex shapes can work wonders.



3 Now that you know what colours you want to use, put some subtle gradients into your main shapes. Few things in nature are lit evenly from top to bottom, so avoid large areas of flat colour (unless part of the design is non-representative). Connecting the forms of shapes with similar value ranges will also generate a more cohesive design.



NEXT MONTH: BEARD ADVICE | **PAINTING A REGAL CHARACTER** | FRESH IDEAS FOR SCI-FI **CREATING CUSTOM BRUSHES** | METALLIC COLOURS | **DEPICTING FAMILY MEMBERS** AND MORE!

Pre-Raphaelite Brotherhood

Young, passionate and Victorian, three ambitious artists painted nature in HD, then waited for the world to catch up

John Everett Millais had made a makeshift hut to shelter from the wind and rain. The English winter of 1851 was reliably bleak, but his hay-covered construction – uncomfortable with barely enough room for him and his large canvas – meant Millais could sketch and paint a stretch of Hogsmill River in Surrey from Monday to Saturday, for five months straight. This was the perfect natural setting for his painting Ophelia. He was going to stay in his den, with pencils and oils, until he had captured it perfectly.

The Pre-Raphaelite Brotherhood (PRB) wanted to depict nature as it was, in blossom and decay. Secretly established in 1848 by Millais, William Holman Hunt and Dante Gabriel Rossetti, the Brotherhood was opposed to an art establishment that slavishly copied the techniques of Raphael and the High Renaissance, who held that nature was improvable. Like the Impressionists after them, the PRB loved to paint outdoors. Unlike the French movement, they wanted to paint nature just as it was.

Young and idealistic, the PRB channelled the rebellious spirit of the age of revolutions. In the same year Karl Marx published his Communist Manifesto, Hunt, Rossetti and Millais nailed their core values to the door for all to see.

Artist PROFILE

John Everett Millais



Sir John Everett Millais was a child prodigy, and at the tender age of 11 entered the Royal Academy. He went on to paint the first of the Pre-Raphaelite paintings at 19. Life after the PRB as an establishment artist brought more fame to Millais, though for many his greatest achievement is Ophelia.

OPHELIA (1852)

Inspired by Shakespeare's Hamlet, this is Millais's painting of the doomed heroine as modelled by Lizzie Siddal.

©Tate, London 2014



ISABELLA (1849)
The first painting to bear the Brotherhood's initials, as painted by a 19-year-old Millais.



ECCE ANCILLA DOMINI! (1850)
An early offering from Rossetti received harsh criticism from people hesitant to embrace the 'medievalism' of the PRB.

They believed art should express ideas that take their cue from nature, reflecting what is heartfelt to the artist, unconcerned with the norm, but consumed with the individual's idea of beauty. The artists were 21, 20 and 19 years old, respectively.

CHANGE FROM WITHIN

Although Millais' depiction of Shakespeare's tragic character Ophelia is the most famous painting by the founding three, it wasn't the first. He had started work on Isabella in 1848 (above). It's a manifesto in oils, rich in colour and detail in its collection of everyday faces. Compositionally inspired in part by Lorenzo Monaco's San Benedetto Altarpiece, and taking its story from the work of 14th century writer Giovanni Boccaccio, via poet John Keats, it was called the most wonderful painting by anyone under 20 – admittedly by fellow Pre-Raphaelite William Holman Hunt.

Hunt was Millais's companion on that Surrey trip. He had painted The Hireling Shepherd that featured a local country girl who he convinced to model for him back in his city studio. The two artists had met in the Royal Academy School in their teens, and by March 1848 Hunt was sharing a London studio with Rossetti, who was both a painter and a poet. Eager for their thoughts to take root in the public's consciousness, the three friends started The Germ in 1850, a periodical of polemic, poetry and illustration that ran for a bright but brief four issues.

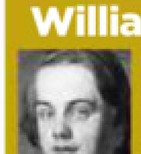
The most romanticised of the three, Rossetti was the main force behind The Germ, along with his editor and poet brother William. After a trip with Hunt to Paris and Flanders in 1849 where he soaked in the region's medieval art, he painted Ecce Ancilla Domini! (left). Back in Britain the critics trashed it, and while he continued painting he rarely exhibited in public again.

WHAT THE DICKENS?

The Pre-Raphaelite Brotherhood had plenty of critics, and they weren't just stuffy Victorian art dinosaurs with lazy preconceptions. They also included a

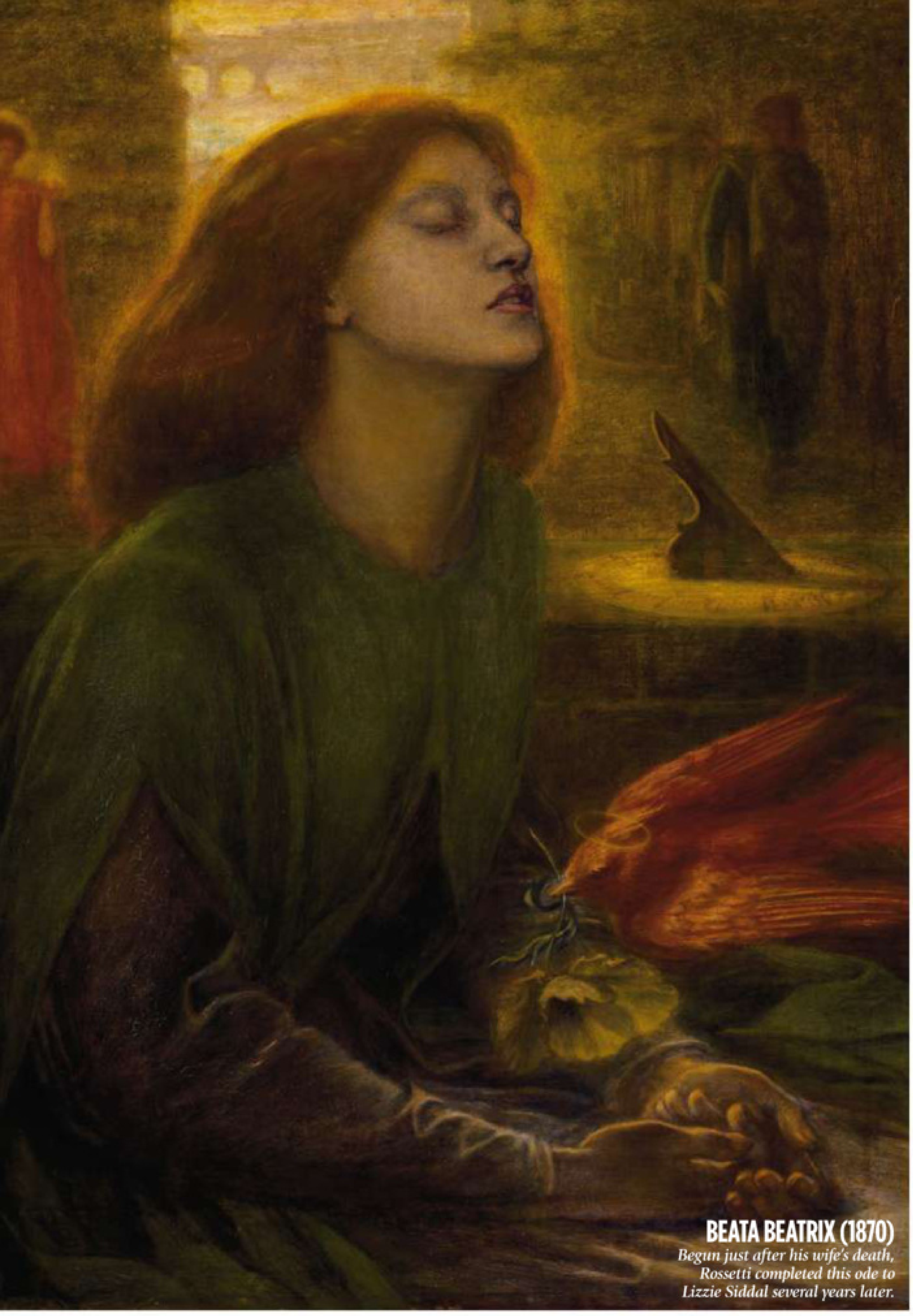
Artist PROFILE

William Holman Hunt



Born in London, 1827, Hunt painted around his day job as an office clerk before meeting Millais in 1844. Much of his early work has a strong moral element to it, such as his The Awakening Conscience (page 46). Hunt visited the Middle East several times in his life for inspiration, and always stayed true to the teachings of the PRB.

© Tate, London 2014



BEATA BEATRIX (1870)
Begun just after his wife's death, Rossetti completed this ode to Lizzie Siddal several years later.



THE HIRELING SHEPHERD (1851)
On the same countryside trip that produced Ophelia, Hunt created this early painting.



PROSERPINE (1874)
Rossetti painted Jane Morris as the empress of Hades several times. This is the seventh of eight oil versions.

© Tate, London 2014

literary genius. The same year that The Germ came out, Charles Dickens called the Brotherhood's art, "Mean, odious, repulsive, and revolting." The following year The Times put the boot in by claiming the three were not only "monkish" but also un-English. Passionate as they were, the PRB needed a champion.

Although the Pre-Raphaelite Brotherhood ranks swelled early on to include sculptors and writers, by 1854 the core three were parting ways. Millais became an establishment painter, capturing prime ministers and notable characters of the day. Rossetti veered towards a more romantic, mystical style,

"The Times then put the boot in by claiming the three artists were not only "monkish" but also un-English"

Enter John Ruskin, an art critic who had previously declared the genius of William Turner to a nonplussed English art world. In the Brotherhood Ruskin saw a noble vision that matched his own: he had written in his book Modern Painters that artists should, "go to nature in all singleness of heart… having no other thoughts but how best to penetrate her meaning, and remember her instruction; rejecting nothing, selecting nothing, and scorning nothing… rejoicing always in the truth."

and became associated with a younger generation of painters including Edward Burne-Jones and William Morris.

It was Hunt who most ardently stuck to the Brotherhood's principles. He had moved to Egypt for two years in 1854, yet his association with the PRB remained and inspired artists to paint in their style well into the 1860s. By this time it wasn't just the appeal of nature that attracted artists to the movement. There was something obsessive about the way the

THE FAMOUS SON

One of the most celebrated Pre-Raphaelites was born a year after the creation of the Brotherhood



With crowds of art fans poring over the masterpieces on every wall of the Pre-Raphaelite rooms in Tate Britain, chances are you'll have to wait to get a good look at John William Waterhouse's The Lady of Shallot. Its postcard is one of the museum's bestsellers, but there's nothing like the 200x246cm painting.

Inspiring artists for more than a century, including this issue's cover artist Corrado Vanelli, Waterhouse was born a year after Hunt, Millais and Rossetti founded the Brotherhood. And yet he has come to epitomise the movement that he helped revitalise. Waterhouse's art is filled with magnetic, tragic and beautiful women. Taking familiar Pre-Raphaelite themes from poems and legend – he created his own Ophelia in 1888 – stylistically Waterhouse was anything but a Pre-Raphaelite poster boy. Gone is the photo-realistic attention to fauna and flora, replaced by a looser brushstroke and more blocks of colour on the canvas.

The Brotherhood had slipped in and out of fashion by the time Waterhouse was exhibiting. Yet his psychologically charged art from literature and Greek mythology remained popular until the 20th century brought new trends and tastes.

THE LADY OF SHALOTT (1888)

Inspired by Tennyson's Arthurian ballad, this is one of three paintings on the subject.

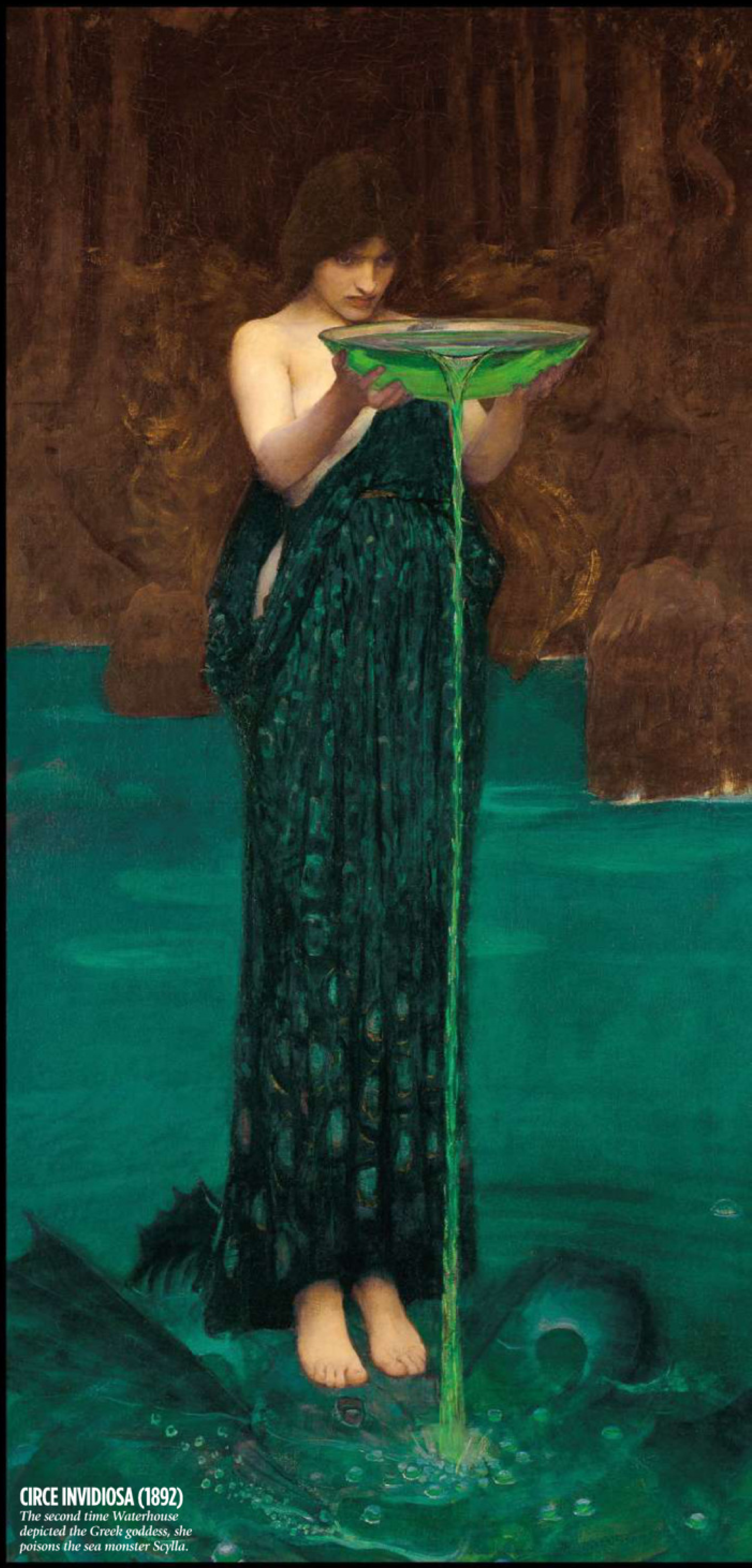




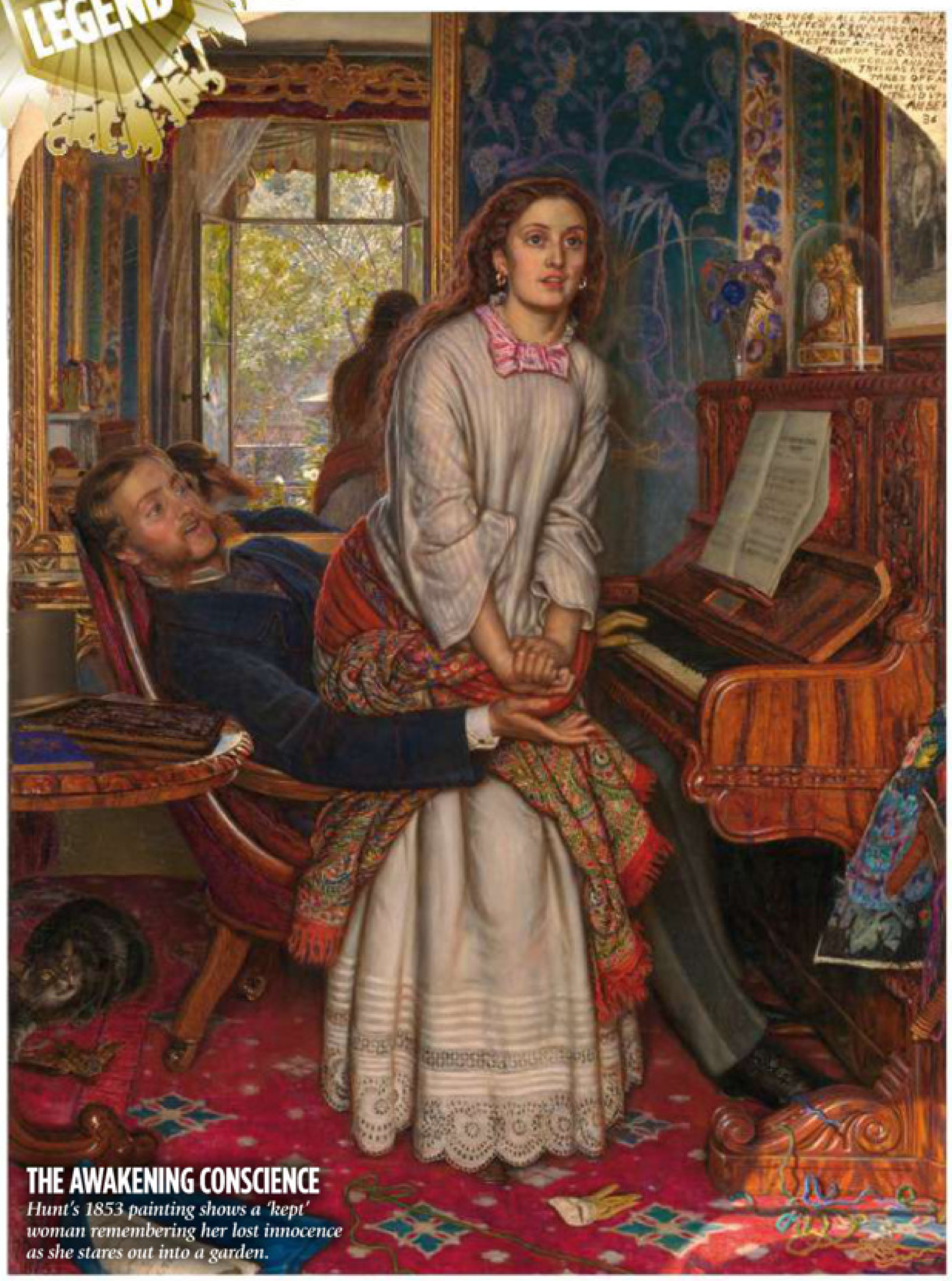
HYLAS AND THE NYMPHS (1896)
Waterhouse painted the Argonaut Hylas's imminent drowning once he's entranced by the dangerous beauty of the water spirits.



MERMAID (1901)
The link between the Pre-Raphaelite style and fantasy is no stronger than with Waterhouse's paintings.



CIRCE INVIDIOSA (1892)
The second time Waterhouse depicted the Greek goddess, she poisons the sea monster Scylla.



THE AWAKENING CONSCIENCE
Hunt's 1853 painting shows a 'kept' woman remembering her lost innocence as she stares out into a garden.

PANDORA'S BOX

Rossetti's 1871 painting of Jane Morris as Pandora has lifted the lid on PRB intrigue

Fiery reds and a smouldering look... Rossetti's Pandora sums up the painter's intense desire for his models, a desire that had already led to grim results with Lizzie Siddal.

Dressed as the Titan who unleashed all the torments of the world, model Jane Morris, the wife of Rossetti's close friend William Morris, inspired many of the artist's later paintings. Having been in private collection for the last 45 years, the painting went for auction in 2014 for an estimated £7 million.



Pre-Raphaelites painted women, all springing from a real-life mixture of doomed desire and disaster.

THE MUSES

Unlike its bright colours, the story behind Millais' painting Isabella is a lot darker. While Isabella's brothers crack nuts at the dining table, her lover Lorenzo stares at her, revealing their secret love. Unimpressed, the brothers conspire to kill Lorenzo, burying him in a nearby forest. When Isabella is visited by a ghost that takes her to Lorenzo's grave, the lovers are reunited, but only once she digs up his body. The tale has a chilling echo in one of the Pre-Raphaelite's life.

Rossetti probably met Lizzie Siddal in 1849. She became his muse, modelling for hundreds of his sketches. A poet and artist herself, she featured in pieces by all the PRB, becoming immortalised in Millais's Ophelia – famously catching a cold as she lay in a bathtub that an engrossed Millais had forgotten to keep warm with fresh candles.

> **Lizzie famously caught a cold as she lay in a bathtub that an engrossed Millais had forgotten to keep warm...**

In 1860 Rossetti and Siddal were married. But within two years she was dead from an overdose of laudanum, an opiate she'd been taking for post-natal depression. Having viewed her face for so long in life, Rossetti laid Lizzie's corpse out for seven days to study her for a final time. He then buried her with the only copy of his complete poetry, entwined in her long red hair. Seven years later, he had her coffin dug up to retrieve his writings. His eerie painting Beata Beatrix (above), which he started the year after her death, is an ode to Siddal that was finally finished in 1870.

Tragedy does well in art. Collectors love a story behind an image, and money follows trends. Such is the case with Rossetti's Pandora, estimated to auction for £7 million this year. But the PRB's self-assured call to arms, and its brief yet bright life is hard to resist for artists, too. At its core, it was an art movement conceived by artists, backed up by the greatest art critic of the time. They may be more popular than ever with a fresh run of high-profile exhibitions at London's Tate Britain and New York's Metropolitan Museum of Art in recent years, but it's the simple adoration of nature and women, and their passion for depicting a good story that assures their legacy.

Artist PROFILE

Dante Gabriel Rossetti



A painter and a poet, Rossetti was also a translator of his 14th century namesake. He was closely linked – professionally and romantically – with models Lizzie Siddall, Jane Burden and Fanny Cornforth. Rossetti's most iconic paintings feature female characters from myth and epitomise the Pre-Raphaelite look.

© Tate, London 2014

PRE-RAPHAELITES

MARIANA (1851)
Lush textures poured over with light, Millais's oil-on-wood painting is of a character from Shakespeare's Measure for Measure.

FANTASY & SCI-FI DIGITAL ART
ImagineFX

GET YOUR OFFICIAL BINDER TODAY!

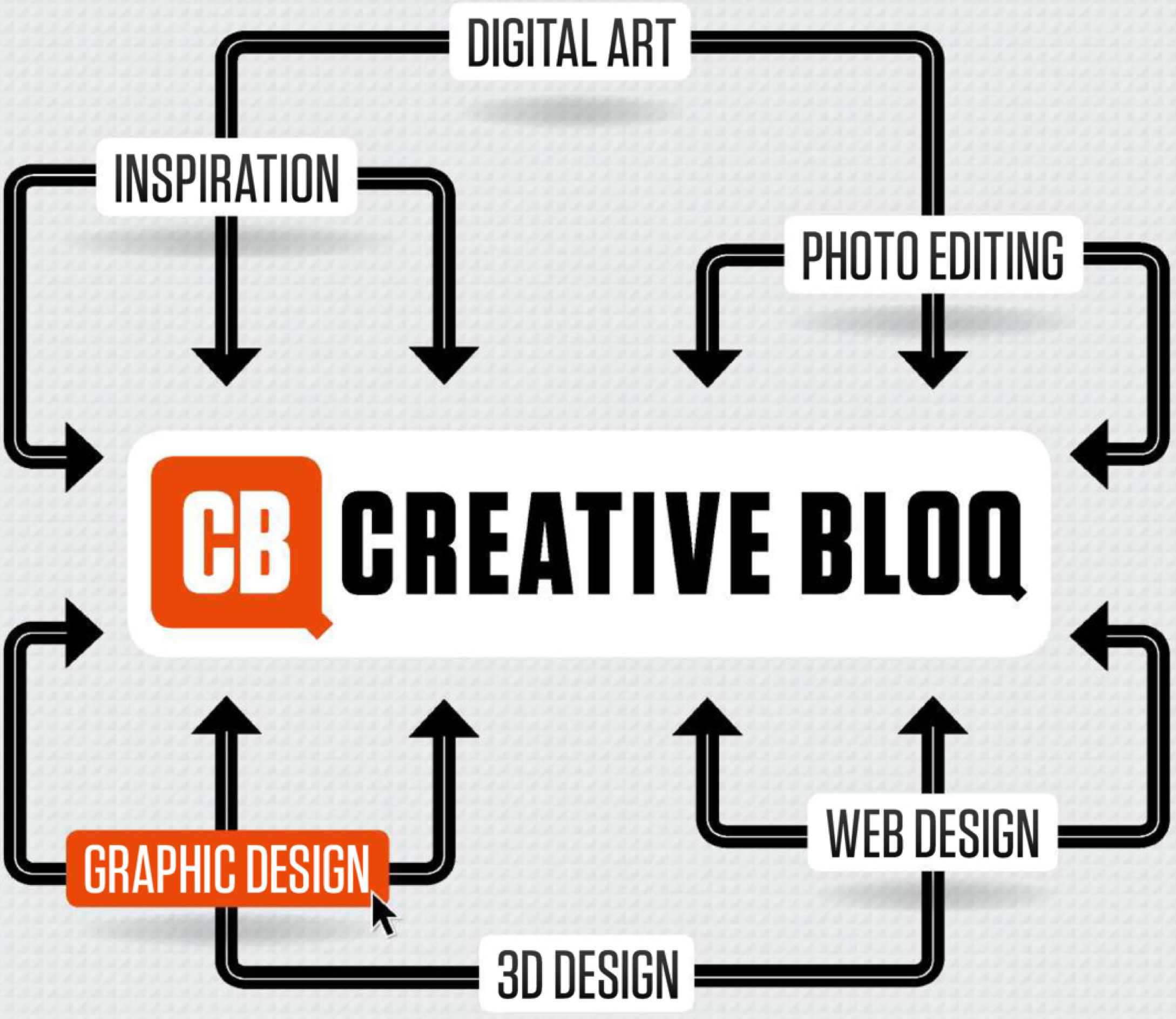


FEATURING ARTWORK BY JASON CHAN!

This sturdy binder will store and protect 13 issues of ImagineFX.
Prices start at £9.99, which includes delivery!

ON SALE NOW! http://ifxm.ag/ifxbinder

YOUR DAILY DOSE OF DESIGN TIPS & INSPIRATION



CREATIVE BLOQ NETWORK

computer arts .net FANTASY & SCI-FI DIGITAL ART ImagineFX 3D WORLD

www.creativebloq.com

Join us now on Facebook & Twitter

www.facebook.com/creativebloq www.twitter.com/creativebloq

LOCATION: Copenhagen, Denmark
PROJECTS: The Keeper of Lost Causes
OTHER PROJECTS: The Shamer's Daughter, The Absent One, Hitman: Absolution, Faith and a 45, Gameglobe
WEB: www.moodvisuals.com





STUDIO PROFILE

MOOD

It's less than a year old, and yet this studio has already established itself as a high-quality hub of creativity



MOOD has only just moved into its light and airy loft offices.

Most start-up studios are staffed by people brought together by a common love of visual arts, or a group of graduates on the same course. That's not the case with Denmark's MOOD, which came into being because of one man: a psychopath renowned for his ability to execute people from afar, his stealthy moves and the mysterious barcode emblazoned on the back of his bald noggin.

Okay, Agent 47 might be a video game character, but the Hitman protagonist was the force that brought MOOD's key personnel together. All the artists worked on Io-interactive's Hitman series, which features the folically challenged anti-hero, before they decided to leave the Copenhagen-based game developer and launch their own ambitious design studio in the city.



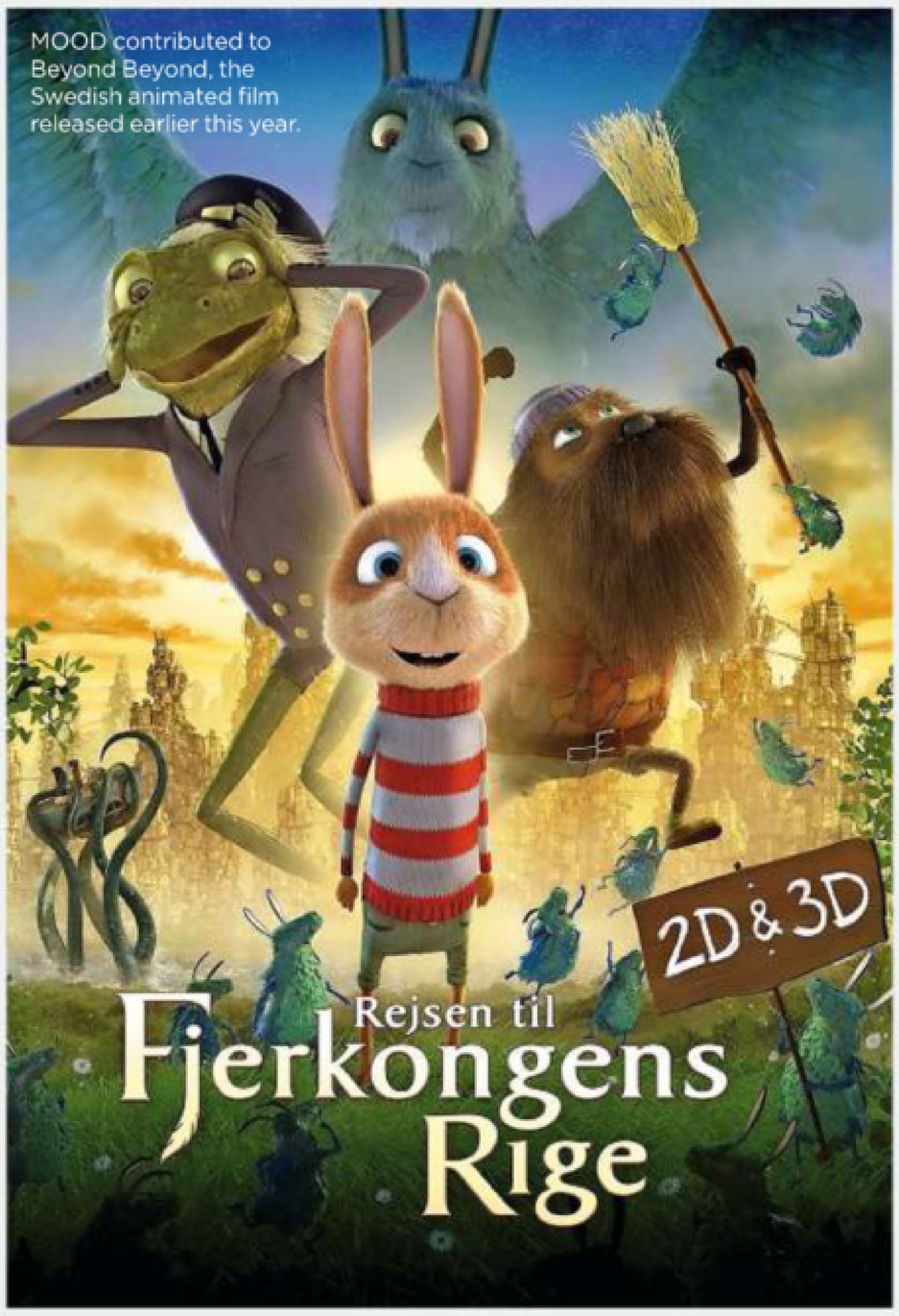
"The dream of starting our own studio had existed for a long time," says MOOD's concept designer and CEO Rasmus Berggreen. "We felt that the industry in Scandinavia needed a go-to studio that could handle larger projects and deliver high quality. A studio with its focus on evolving design and talent, and elevating the visual level in general."

MOOD was established last year and has already produced some high-quality work. Despite the studio's roots in games, it creates art for film too, and it handles every stage of a project, from pre-visualisation to marketing and advertising materials. Rasmus is keen for each of these to be as polished as possible.





Fall of Gods is MOOD's first in-house production, and a great chance for the artists to show off their skills.



MOOD contributed to Beyond Beyond, the Swedish animated film released earlier this year.

> **The dream of starting our own studio had existed for a long time…**



Deadline Games' Faith and a 45 was cancelled during development, but MOOD created some stunning concept art nonetheless.



Jonas Springborg gives some advice to Jan.

JAN DITLEV CHRISTENSEN

MOOD's senior concept design, art director and co-founder talks clients, communication and cuisine

Could you tell us about yourself, and how you got into the industry?
I was educated as a production designer at The Royal Danish Academy of Fine Arts. Since then I've worked on numerous AAA games, feature films, illustrations and advertisements. I met Rasmus at Io-Interactive during the development of Hitman: Absolution, and after finishing that we decided that we needed a studio like MOOD in this part of the world.

Are you encouraged to work as a team, or do you do your own thing?
We're all friends and colleagues from the industry in Denmark, and to ensure the highest quality we know we have to work as a team. We're very honest when we give feedback to one another, and often work on top of each other's work.

Is there much back-and-forth between you and your client?
At MOOD we have product ownership, which means that an artist is given full responsibility for the client and delivery of a project. By having this setup, with the artist and client in close contact, we avoid a lot of miscommunication and as an artist you feel free and inspired by this responsibility. In the end it ensures a much smoother collaboration and a better product.

Who are your key influences?
When it comes to art, it's the old Danish painters such as PS Krøyer and Hammershøi, French and Belgian comic books and Danish design in general. But I'm also influenced by things outside our line of work, such as the Danish restaurant NOMA, which has been voted the best restaurant in the world. It has focused on ingredients found locally and I'm starting to do the same with my own work.

What's the nicest thing a client has said about your art?
I like the sound of "You rock!", but I don't really have one memorable client quote that stands out. I do get extremely happy every time a client is pleased with my work!



Jan worked for just about all Denmark's most important studios, including Ghost VFX and Deadline Games before establishing MOOD in 2013.

www.janditlev.com



A dramatic piece of personal sci-fi art from Jan Ditlev Christensen.

"We help to improve the projects we are working on by increasing the overall visual quality," he says. "We want to be involved and have passion for our projects. This is how we can make outstanding work. I believe that this understanding helps us to be unique and always evolve as a studio."



Jonas Springborg, a concept artist at MOOD, follows Rasmus' ethos – even if it involves painful truths. "We're all a bunch of experienced designers, but we're always aiming to get better, learn new techniques and get support from all here at MOOD," Jonas says. "And we expect to get brutally honest critique from each other to ensure that we deliver top-notch work every time. I'm currently learning ZBrush with the help from Jan Ditlev, and will hopefully soon implement this into my design flow."

THE NEED TO NETWORK

Because it's such a new studio, MOOD also has to establish itself and build a reputation among its clients and actively seek out work – something which Rasmus understands well. "Work is not only about the quality, but also talking with the right people at the right time," he says. "Sometimes jobs will fall in your lap, and other times you have to do a lot of networking to get anything. But things get easier when you've been in the business for some time and have proven that you can deliver quality and on time. It is important to build those good relations."



MOOD's head honcho Rasmus Berggreen adds some finishing touches to a piece.

> "I love Copenhagen. It's a fabulous city. There's always something going on"

MOOD can produce a range of art styles, including Square Enix's Gameglobe's cartoony look.



MOOD's double-pronged approach to finding work helps immensely, though. The team already has a wide-reaching network throughout Copenhagen from its previous employers, and as word-of-mouth has spread the work has increased. However, the studio isn't afraid to approach clients who it feels would fit in with its art direction and aesthetic.

Rasmus considers the Danish capital to be an amazing city for startups, too. "I love Copenhagen," he says. "It's a fabulous city. There's always something going on and I have a lot of good friends here. There's also a very strong tradition for design here, and at the moment it's very exciting with lots of new rising companies focusing on apps."

Jonas also loves working for the studio. "I love the challenges, getting to design and draw every day and, of course, working with some awesome people," he says. "It's a great studio in the heart of Copenhagen filled with talented and fun people. And we have an array of cool projects and big ambitions for the future."



A piece of promotional Hitman: Absolution art created by the MOOD team.

CITY OF ALKON

Jan Ditlev Christensen talks us through this personal piece, which mixes sci-fi with fantasy.



My objective was to create an image that shows our hero arriving at the city of Alkon. The piece is cartoonish and filled with atmosphere, and it's important to capture that moment when he arrives at the port and sees the docking ships. We should feel his promise of future adventures, and a longing for distant worlds.

Finishing touches

This is just more refinement, making sure the silhouette of the main character reads well, as well as giving the whole image the final details such as more atmospheric perspective and a stronger waterfall.



Sketching it out

This is the initial sketch, focusing on the composition. I use perspective lines as a guide, as well as making sure the viewer's gaze moves from the central ship, to the hero, up the waterfall, to the ship in the sky and back again.



Establishing values

Here I'm refining the composition and I make a clear value drawing. This makes it easier to put down the first colour pass. In addition, the sketch clearly defines the shapes of the different elements.



Building blocks

Now the fun starts, giving the image the right lighting, colour and mood. I block out with a Soft brush on a layer set to Overlay. Then the colours are applied to the values on top of the images.

Viktor Kalvachev

This Eisner Award-nominated artist mixes stylised and realistic pin-up portraits in his sketchbook

Artist PROFILE

Viktor Kalvachev

COUNTRY: France



Born in Bulgaria, where he earned a master's degree in fine arts, Viktor moved to the US to work in video games, and produced the graphic novel Pherone and crime series Blue Estate, the latter of which received two Eisner nominations. He now lives in Paris where he's opened a studio and developed a video game.
www.kalvachev.com

RIVI MADISON

"A quick drawing inspired by the lovely model Rivi Madison. Japanese brush and ink over pencils on Moleskine."

RIVI MADISON II

"This is another drawing of Rivi Madison, which I started from life and finished later. I was inspired by her bursting-with-energy curves, and created these little creatures and elements based on her silhouette line."

"she is happy to punish, he is happy to take it.""





RUE SAINT-DENIS

"Inspired by the famous red-light district in Paris."

SPANK GIRL II

"Spank Girl and Jean-Luc. She is happy to punish, he is happy to take it."

CHERRY POPZ

"A style exploration for the intro movie of Blue Estate: the game. This character, Cherry Popz, is an exotic dancer who's part of both the comic and the video game. I ended up choosing the more realistic one because it matched the game's style really well."

FANTASY & SCI-FI DIGITAL ART
ImagineFX

Sketchbook

TIP TOPPI

"When I look at Sergio Toppi's work I always have the urge to draw immediately afterwards. This drawing happened after I spent a couple of hours admiring his art. I wish I'd known his work when I was younger."

EASTER BUNNY

"Easter bunny gone-wild egg hunting."

SHARK GIRL

"This is Shark Girl. She's my top Olympic swimmer, who literally eats the competition."



DANCER

"A digital sketch in Photoshop. I used a sharp calligraphic ink brush combined with a soft Airbrush."

THANK YOU

"A little thank you note to my followers on Instagram when I reached my first thousand. I love this place and the people who show up. I started posting daily drawings and it's where you could see my most recent work."

SKETCHBOOK COVER

"This will most likely be the cover of my sketchbook, which I will have ready for San Diego Comic-Con this year. Stay tuned for details. I'll have updates on my website and Instagram."

"When I look at Sergio Toppi's work I always have the urge to draw immediately afterwards"

Want to share your sketches? Email us with a selection of your artwork, to **sketchbook@imaginefx.com**

NEXT MONTH'S SKETCHBOOK: THERESE LARSSON



Willow#2 by Cris DeLara
CGWorkshops Instructor

Online Learning 2014
VFX and Entertainment Design
CGWORKSHOPS
cgworkshops.org

GET YOUR RESOURCES
See page 6 now!

FANTASY & SCI-FI DIGITAL ART

ImagineFX Workshops

Advice from the world's best artists

Workshops assets are available...

Download each workshop's WIPs, final image and brushes by visiting this link. And if you see the video workshop badge, you can watch the artist in action, too.

ImagineFX VIDEO WORKSHOP









This issue:

60 Be inspired by the Pre-Raphaelites
Corrado Vanelli reinterprets an iconic painting and ensures that it has a strong composition and is full of details and colours.

64 Create a sci-fi environment
Francesco Corvino reveals the painting process that he uses in the film industry.

66 Build a city with textures
Donglu Yu quickly constructs a futuristic city scene in Photoshop.

74 Reinterpret a classic painting
Katarina Sokolova adapts a celebrated Pre-Raphaelite painting and brings the character of Ophelia to life.

79 Lining up your components
You'll need some finesse to achieve the best results in SketchUp, says Mark Roosien.

80 How to design a creature
Mike Corriero shares his knowledge for creating unique concepts when tackling a range of exotic creature designs.

Painter

BE INSPIRED BY THE PRE-RAPHAELITES

Corrado Vanelli reinterprets an iconic painting and ensures that, like the original, it has a strong composition and is full of details and colours

Artist PROFILE

Corrado Vanelli

COUNTRY: Italy



Corrado has a full-time position in an automation factory and he paints only in his free time. He worked with digital media since the 90s. Art for him is a passion: he pays the bills with the day job and realises his dreams through this art.

http://ifxm.ag/ifx-cvanelli

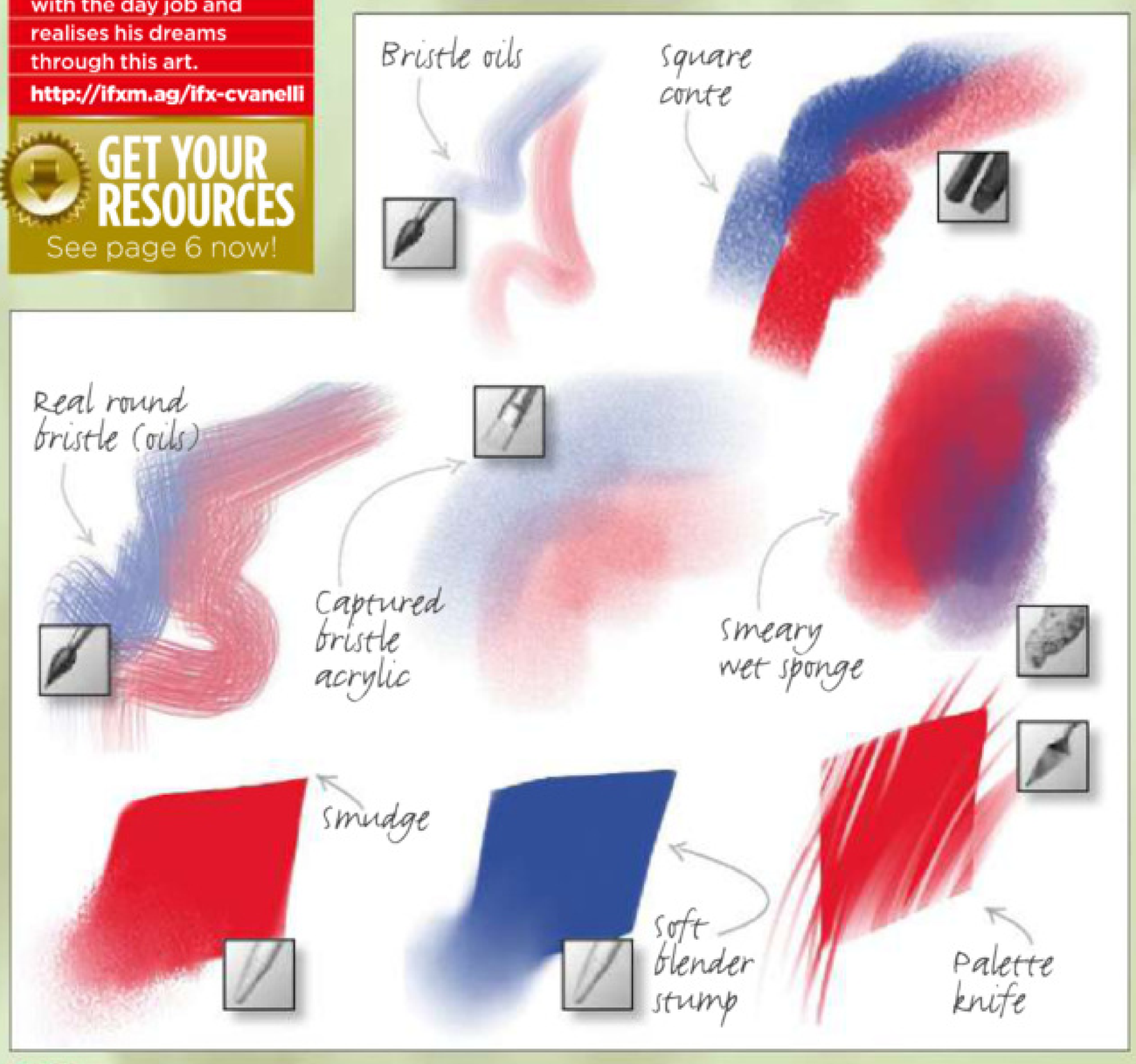
GET YOUR RESOURCES
See page 6 now!

When the editor of ImagineFX asked me to create a new piece inspired by Pre-Raphaelite art it was John William Waterhouse's famous painting, The Lady of Shalott, that came immediately to mind. Turns out that this was exactly the image the ImagineFX team wanted to see on the cover!

I like this painting and I'm a fan of Waterhouse's style. I think this is the perfect piece for a modern reinterpretation of the original subject. My intention is to avoid a slavish reproduction of the painting; I want to imagine a new girl, with a new face, in a new pose. Because it's also going to be the cover image I'll have to define and modify aspects of the illustration to take into account the various text and visual elements of the cover. I'll highlight these changes throughout the workshop.

I'd just like to say a few words about my digital painting technique. The final painting effect is very traditional. I'll be using a classic canvas texture, and Charcoal, Conte and oil brushes. My colour palette is reminiscent of Waterhouse's original work, but I'll be creating a lighter-looking scene. As a nod to the usual fantasy fare of ImagineFX, I want the lady's face to be similar to that of the elf girl's, which I painted in issue 91.

One final note. I'll be creating my painting in Painter 12, using only standard tools and brushes. However, if you're using the more recent X3 release you'll be still able to follow my workshop process. Okay, let's get going!





1 Initial considerations

I choose to paint on the standard paper with a Coarse Cotton Canvas texture. This will help avoid the typically clean, sleek look of digital art – something that's not suitable for the subject matter. I'll be using the Charcoal, Smudge and oil brushes. Charcoal and Smudge are ideal for depicting the main shapes because they'll enable me to combine colours and develop textures on the various surfaces in the illustration. Oil brushes help me to define precise details and add interesting brush strokes on areas that risk looking flat.

2 Charcoal, Conte and Smudge tools

These tools are interesting because they use the texture and grain of the canvas. They're capable of creating interesting and natural effects. My technique is simple: I start with fast brush strokes of the Square Conte brush, which defines the main shape. Then I use the Smudge tool to spread out and merge the colours. There's no need for details at this early stage.

PRO SECRETS

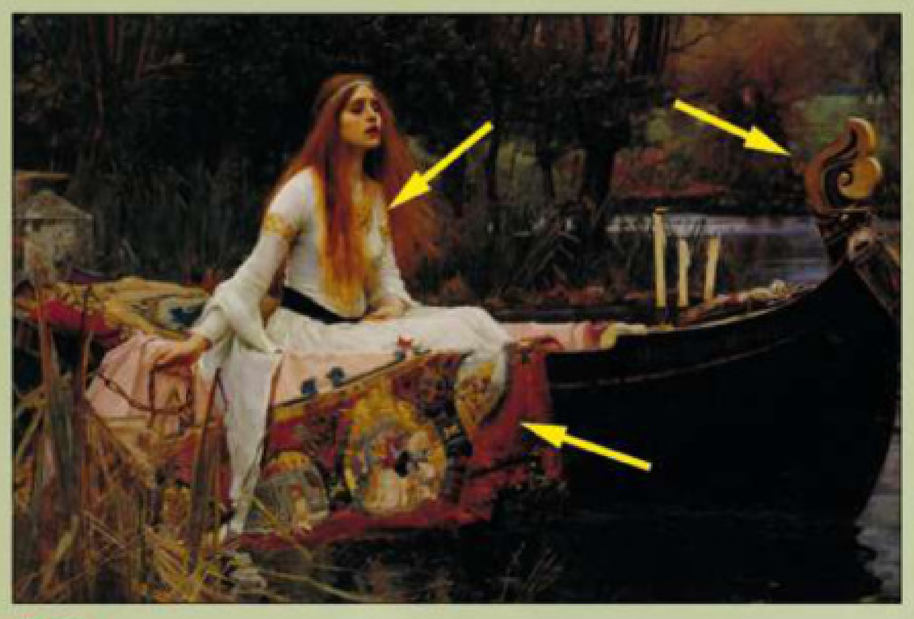
Zoom out of the painting

Flipping the image helps to detect errors, but it's also useful to view the painting at different zoom levels. So when you zoom out of an image all fine details disappear and only the main shapes, lighting and colours remain. Do this throughout the painting process. If your hardware's up to the job, select Smooth Objects When Zooming (select Preferences> Performance).



3 Use oils to define details

The Bristle Oil and Real Round Bristle brushes are perfect for this stage. My technique is simple. I trace some strokes on my initial shapes using the colours that I want to add. It's important to use a range of colours under different lighting effects – this will add visual interest. I then use the Smudge and Soft Blender Stump brushes to refine the result.



4 Defining the link with the original

Before starting my painting I analysed the original painting. I was keen to identify Waterhouse's elements that I wanted to keep, and those that I'm happy to modify. I decide to recreate the original dress of the lady, the drapery on the boat, the lamp and some elements of the boat. Now that these ideas are clear in my mind, I can start to define the first sketch.

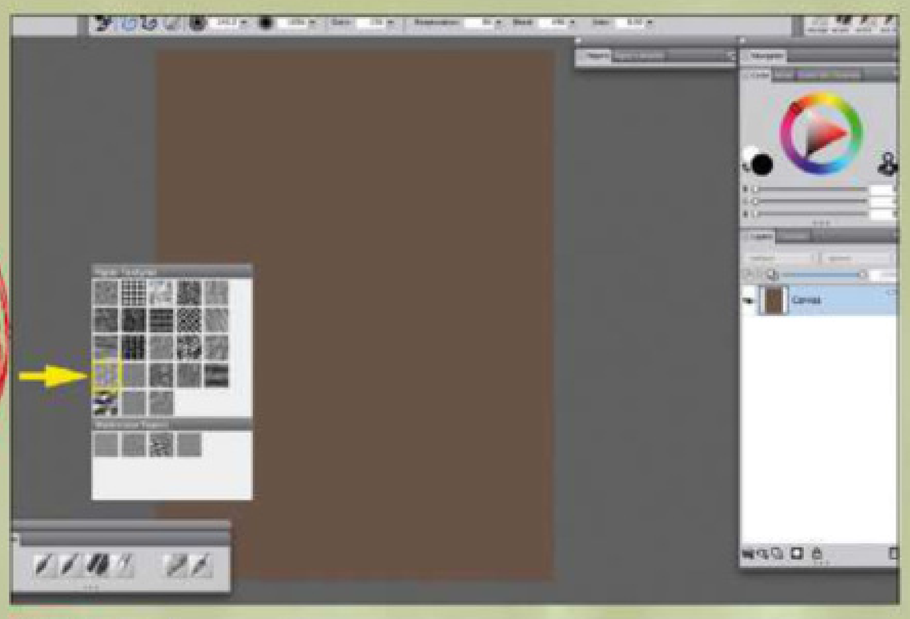
Shortcuts

Invert

Cmd+I (Mac)

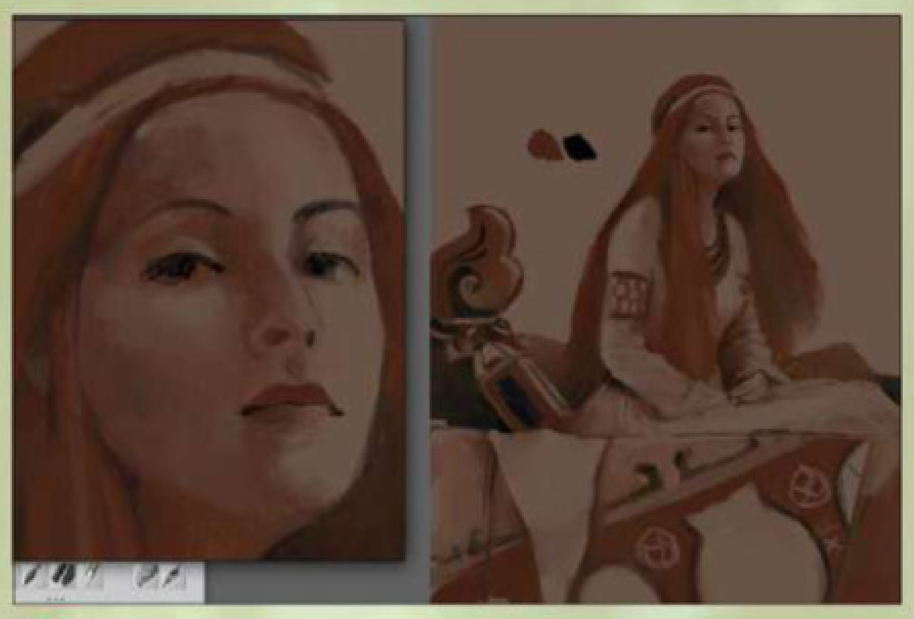
Ctrl+I (PC)

Comes in handy when tackling foreground and background elements.



5 Coloured paper

The original image features a lot of red, so I start with a desaturated brown/red paper (red, 105; green, 84; blue: 73). I decide to work at the final resolution (3,800x5,076 pixels), and set the paper texture to Coarse Cotton Canvas. I intend to use only two layers: one for the background and one for the foreground elements.



6 Working on the shadows

My typical working process starts with a sketch with the light and shadow nuances. The paper is the mid-tone level. I choose two colours for shadows: black and a clear red/brown. With these two colours I can define the darkest shadows with black and lighter shadows with brown. I use only the Square Conte and Smudge tools, working on the foreground layer.

WORKSHOP BRUSHES

PAINTER

STANDARD BRUSHES

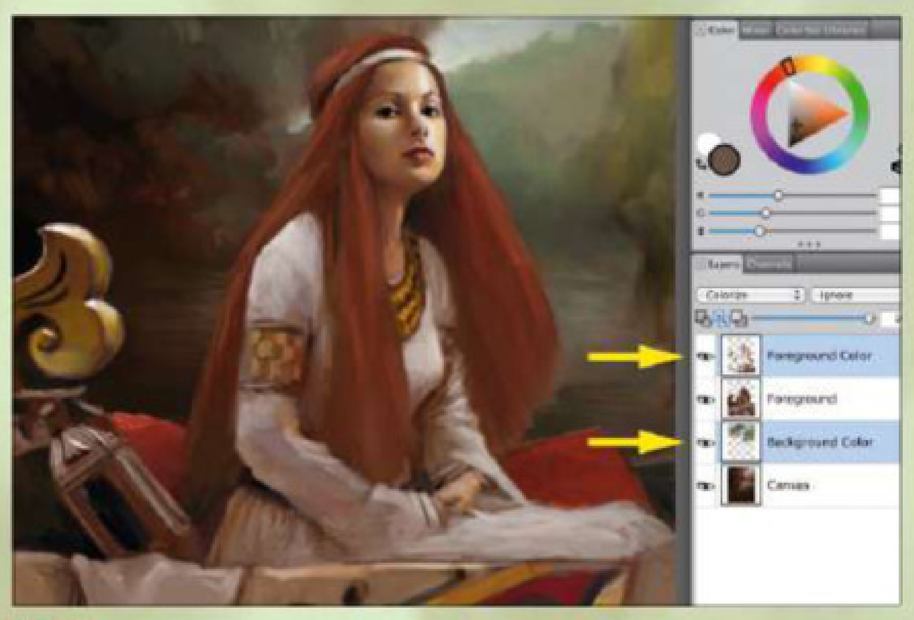


All my workshop brushes are Painter's standard tools and brushes. I've used a custom palette that you can load into Painter (Window> Custom Palette> Organizer... >Import).



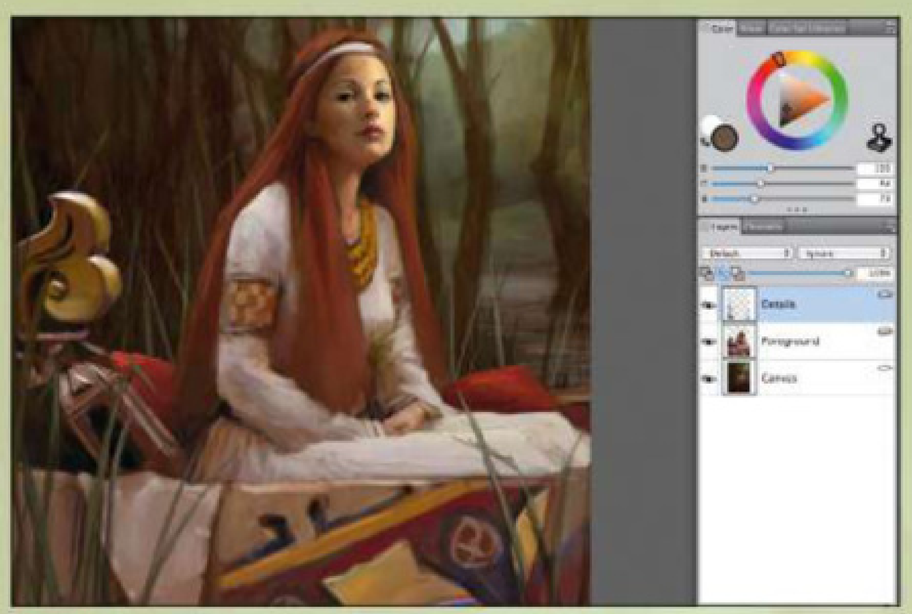
7 Paint in the lighting

I now turn my attention to the lighting. I use the Square Conte and Smudge tools, but this time with white. This stage quickly gives the initial image more depth. When I'm satisfied with the result I can move on to defining the background. I work on the Canvas layer using the Square Conte and Smudge tools, and just three colours: white, black and brown.



8 Add colours to the scene

I create two layers: a background colour layer that's placed over the canvas layer, and a foreground colour that sits on top of my foreground layer. I set both layers to Colorize and using the Cover Pencil tool I start to add colour. The pencil picks up less of the paper's grain than the charcoal tool. I then merge each layer with its colour layer, so that I still have my two layers.





Shortcuts

Free transform

Cmd+Alt+T (Mac)

Ctrl+Alt+T (PC)

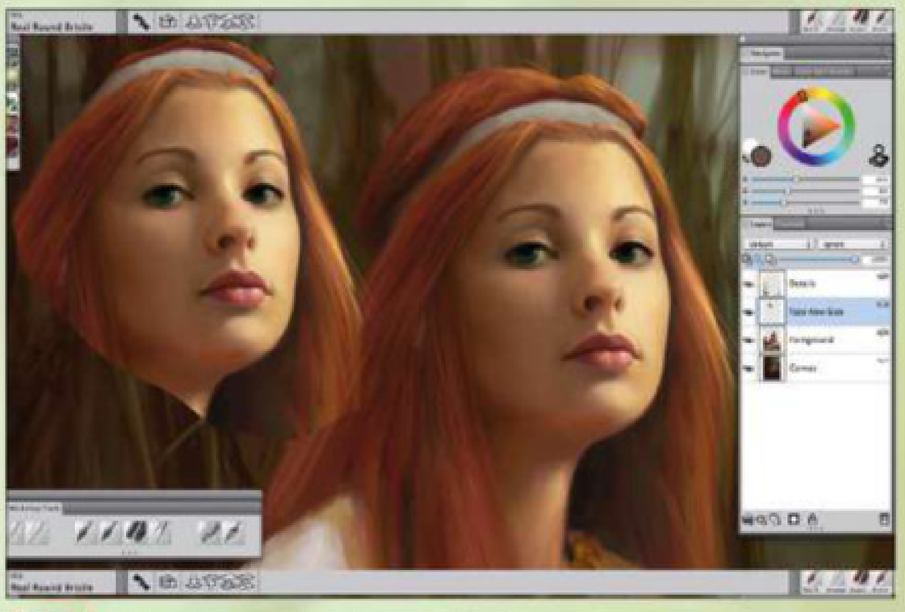
Press Shift while you drag the mouse to maintain proportions while free transforming.

9 Introducing more elements

I notice that the background is too simple, and the foreground also needs some additional elements. So I create new layers on the background and foreground, and loosely paint in some trees and river weeds using the Charcoal and Oil brushes. My detailing is saved for the focal points of the image.

10 Flip and define the shapes

I use a combination of Smudge, Soft Blender Stump and oil brushes to smooth the strokes created in the previous step. By reducing the pressure of my hand on the tablet during the painting process, I can create very soft effects using the Real Round Bristle brush. I then flip the image, just to check that I've not made any mistakes.





11 The face is too big!

I notice that the lady's face is too big in relation to her body. So using the Lasso Selection tool I select the face area and copy and paste it on a new layer, then adjust the face with the Free Transform tool. I use the Eraser tool to remove the borderline areas of the new face, merge the new layer with the Foreground layer and paint until the new face matches the existing art.

12 Acting on feedback

After sending the WIP to the ImagineFX team, we decide to modify the lady's pose to generate a more dynamic effect and to better integrate the image with the cover shape and elements. I have to change the position of the right arm, add a chain, reduce the drapery on the boat and alter the shape of the boat's hull.





13 Foreground and background details

I refine the dress, the drapery and the boat's wooden hull by refining and smoothing the painting. In contrast, the background mustn't be too defined because it risks diverting the viewer's attention away from the focal point. I'm happy leaving the background as a series of rough tree shapes. This also gives more depth to the painting, ensuring that it doesn't look too flat.

14 Finishing up

Here's the final version of the painting after a few more minor corrections. I hope you've found my workshop and painting process interesting. It's a reminder that a successful image can't be rushed; basic shapes have to evolve into the final version, step by step, through a process of steady refinement.

PRO SECRETS

Explore Painter's paper textures

Paper textures help to add interesting effects to your art. Combine different paper textures to improve the quality and the micro-complexity of the illustration. Altering the paper grain is simple – just change the paper type (select Paper Textures on the main tool bar). All tools and brushes will follow the new texture without further adjustments, so you can change the paper type several times in the same painting session with a simple click. My favourites are Sandy Pastel Paper, Retro Fabric, Simulated Woodgrain and Coarse Cotton Canvas.

Introduce a smoke effect

I dip into my library of smoke trails photographed in front of a black background to create the pillars of smoke in the scene. There are plenty of these types of references available online, and you can easily integrate them into your environment by setting the layer mode to Screen. Such smoke effects add a tangible atmosphere to the scene.

Combine 3D objects and Photoshop

After sketching out a first concept, I model the architecture in 3D (software such as Maya is useful for quickly establishing complex scenes with a specific design) and import the rendered image into Photoshop. I now work on the atmosphere and the beauty of the final image, improving my texturing and lighting.

Photoshop & Maya

CREATE A SCI-FI ENVIRONMENT

Francesco Corvino lets us in on his art process for creating environment concepts for the film industry

Artist PROFILE

Francesco Corvino

COUNTRY: Canada



Francesco is a concept designer, art director and matte painter who has created artwork for films including World War Z and Maleficent, and TV series such as Game of Thrones.

http://ifxm.ag/francescoc

GET YOUR RESOURCES
See page 6 now!

Sci-fi is a genre that's very much in vogue in Hollywood right now, and I certainly enjoy creating futuristic environments for the film and TV industries. Done well, such settings are capable of transporting the viewer into the future and leaving a lasting impression on them. I love the reaction of people when they come across surprising environments, unexpected designs and exotic landscapes.

I often like to envisage how life could adapt to new and unpredictable environmental conditions, and how architecture would develop accordingly. For this image I imagine a world where the surface has become radioactive, and human beings are forced to live in gigantic towers. I consider how this city would function, how people would travel between towers – whether via gigantic highways or by modules that detach from one tower's supports and fly to another location, becoming part of another human hive. I imagine a flat and desolate landscape, with noxious vapours rising from the ground, which serves as a dramatic backdrop to the massive silhouettes of the towers.

Glowing light effect

The introduction of this blue highlight colour helps to both generate contrast with the dark colour range of the image, and to direct the viewer's attention to the huge, suspended highway. I create a circular brush to paint the shape, which I then duplicate and blur. This produces an interesting glow around the object.

Artificial lights

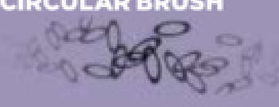
I search online for images of cities by night, such as New York or Hong Kong. Usually they're black environments littered with countless tiny light sources. I grab these images and place them on both the 3D architecture and the image in Photoshop on a Screen blending layer. My architecture suddenly comes to life!

RESOURCES

WORKSHOP BRUSHES

PHOTOSHOP

CUSTOM BRUSH: CIRCULAR BRUSH



This circular brush creates a blue glowing effect on the engines under the suspended roads.

How I create...

A GRIM FUTURISTIC VISION



1 Establish a camera angle

I want to create a captivating image that sells the design and the overall environment, so I put the camera close to some foreground elements and adjust the horizon to sell the size of the tower structures.



2 Add the landscape

A dramatically lit landscape with desaturated colours and an overcast sky should capture the viewer's attention. Clouds, fog and smoke enrich the environment, enhancing the oppressive feeling.



3 Selling the scene

To increase the scene's believability I add a convincing foreground with a human figure, which further engages the viewer. I also apply Motion Blur to create dynamic effects within the image.

Photoshop

BUILD A CITY WITH TEXTURES

VIDEO WORKSHOP

Donglu Yu draws on her experience as a concept artist to quickly construct a futuristic city scene in Photoshop

Over the course of this workshop I'll show you how to develop thumbnails and sketches before locking down any designs for the final render. It's important to plan your steps before lifting the stylus and beginning to paint.

A concept artist's role is to bring different visual solutions to the table, not merely produce a collection of well-rendered artwork. There is a big difference between the fields of concept art and illustration, even if the line between the two has become blurred because of many types of digital art that's available for viewing online.

I'll start by choosing appropriate photos, and make custom shapes from them to quickly generate a large range of possible compositions. During a video game production development, these early sketches have an important role in the design conversation with the art director. Here, I'll take the chosen sketch to the colouring phase, revealing the Photoshop techniques and the tools that I use to bring colour into the scene. I'll then push the detail level by integrating photo textures into the basic colour sketch, and take the opportunity to explain some basic art theories. There are a few techniques that I usually apply before finishing the artwork, such as Chromatic Aberration, Zoom Blur and Sharpen filters. I'll cover those tools during the final part of my workshop.

Artist PROFILE

Donglu Yu
COUNTRY: Canada



Donglu is a senior concept artist in the video game industry. She's worked on the sequels to Assassin's Creed, Deus Ex: Human Revolution and Far Cry 4.
http://ifxm.ag/d-yu

GET YOUR RESOURCES
See page 6 now!

PRO SECRETS

Integrate your photos

Don't be afraid to integrate photo textures to enhance the realism in your painting. Photo integration has became an industry standard: it's not considered as cheating. Both the video game and film industries need artists who can generate concept art quickly, and photo textures helps to avoid having to paint a scene from scratch while maintaining a certain level of realism. This, and other digital techniques, all help to speed up the concepting process. It's the final result that matters, not how you achieve it.



1 Photo research

It's important to develop your own personal image bank. Not only will you have original material to work with, but the copyrights of those photos also belong to you. I pick out some cityscape-related photos that I've taken in China and the US, and quickly go through them to see what interesting elements I can use in my concepts.



2 Extraction of my target shapes

I now have a good idea about the shapes and silhouette that I want to use in this image. I drag my photo references into Photoshop and extract my chosen shapes. You can use whatever selection method you feel happy with, such as Color Range, or the Lasso or Masking tools. I usually tweak the contrast, which produces better results later on when creating the custom shapes.

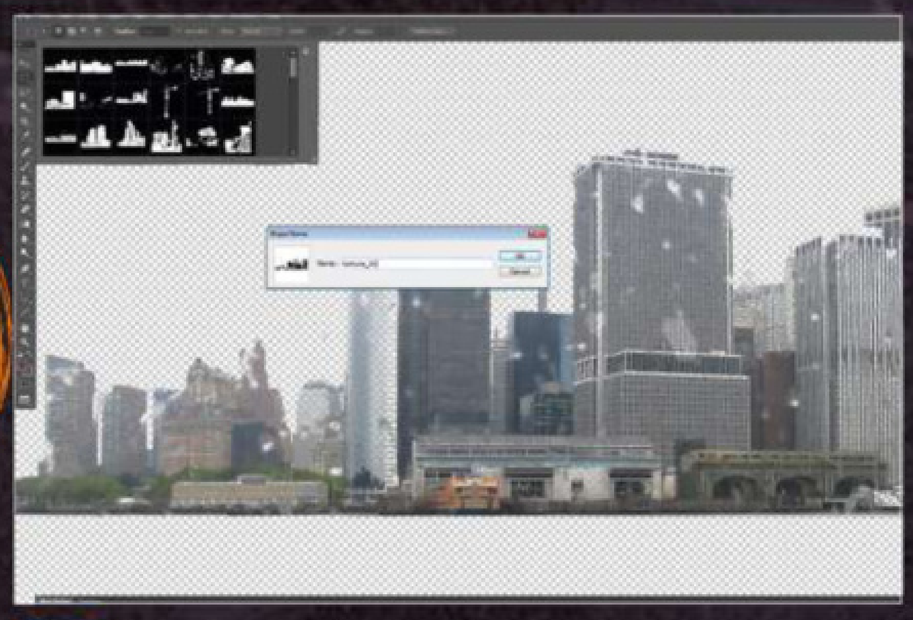
Shortcuts

Paste selection on a new layer

Ctrl+J (PC)

Cmd+J (Mac)

Enables you to preserve the original layer as a backup.



3 Create custom shapes

I select my shape using a range of Channels to produce varied results. I invert the selection, press M, right-click and select Make Work Path. I set the Tolerance of 0.5, then click Edit and select Define Custom Shapes. My custom shape is now under the Shape tool. I repeat the same process to generate different buildings shapes, which I'll use to construct the cityscape.



4 Thumbnail sketches

I drag and drop the shapes on to the canvas and quickly produce a range of interesting compositions. It's crucial to think about silhouettes, depth and the lighting direction when creating these thumbnails. Do you see how fun and fast this process can be? Imagine how those sketches can become a valuable asset when discussing your vision with your art director.





5 Final sketch

I take a small break and step back from the computer to study the visual possibilities that I've produced so far. I select the one that has the most potential, and combine it with a few elements from other thumbnails. This gives me the finished sketch, but I decide to tweak the overall shapes, values and contrast, and add some billboards with very bright values.

6 Adding colour

I lay down the first colour base using Photoshop's Adjustments layers. I want to have warm, artificial lights around the base of the buildings and have the tops of the buildings merging slowly with a cold, dark sky. I create a Hue/Saturation adjustment layer, tick the Colorize box and play with the Hue slider. I drag a gradient on the mask layer so that the warm colour adjustment only affects the bottom part of the image. I also create another Color Balance layer and a Hue/Saturation layer, which generates a dark blue background.





7 Colouring with a basic brush

I select a sketching brush and introduce some colour noise in the shaded area. This produces a pleasing, painterly feel. The default charcoal Photoshop brushes are fine for achieving such a look if you don't have your own custom brushes. I paint loosely, going with my instincts rather than over-analysing where I put down my brushstrokes.

PRO SECRETS

Limit your use of layers

Don't keep too many layers when you paint. Keep only the important masks, so that you can preserve the silhouettes. Traditional painters don't have any access to layers, which forces them to think about what they want to paint before putting the brushstroke down. Keeping all your layers is a sign that you're not committed enough to the artistic choices that you've made. Try to let go of multiple layers, and learn how you can take a painting to completion while making mistakes.



8 Put together a custom swatch

A personal colour swatch will speed up my colour choices. So I pick out a few lighting references, reduce their size to about 500 pixel wide, and click Filter Gallery>Texture Patchwork. I increase the size of the square and deselect the Depth option. Now I can Color Pick from those swatches to introduce a few saturated lights into my scene.



Shortcuts

Create custom shortcuts

Edit>Keyboard shortcuts (PC & Mac)

I've set up Horizontal Flip as Cmd+Y to check my WIP.

9 Photo integration

I drop in some photo textures to make the scene look more realistic, erasing elements of the photos to suit. When I rub out areas of the textures, some abstract shapes become visible through the erased part. This can sometimes give me new ideas on what shapes to use or create. I drag different photos for different purposes, such as to extract some interesting foreground shapes or to enhance the lighting.



10 Apply highlights

I introduce highlights as a quick method of creating the illusion of details. I take a hard brush and put down some distinct lines, then loosely erase part of them with a texture brush to produce a random look. Note that the highlights have to be consistent with the light source, so think about your sources of lighting first.





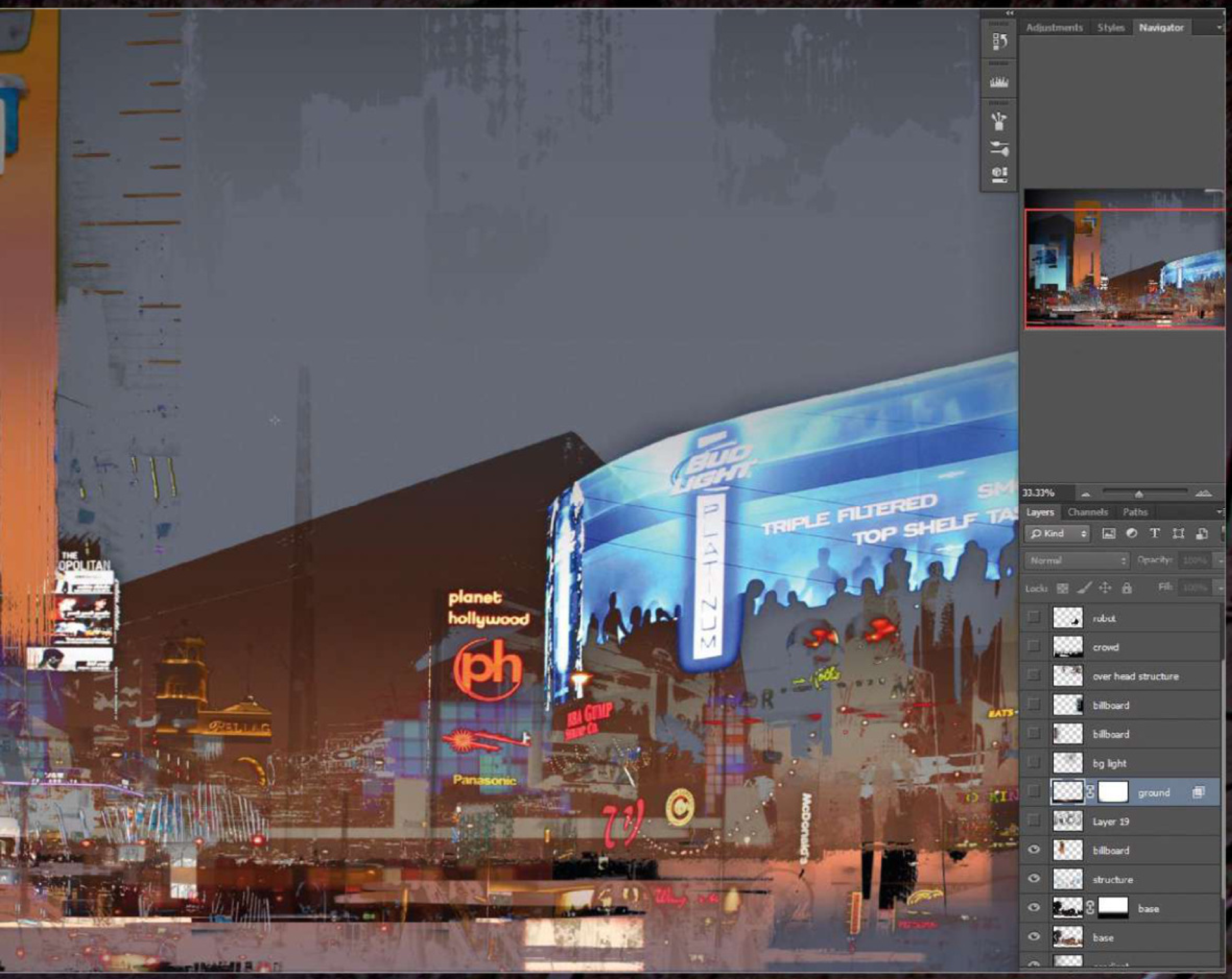
11 Populate the scene

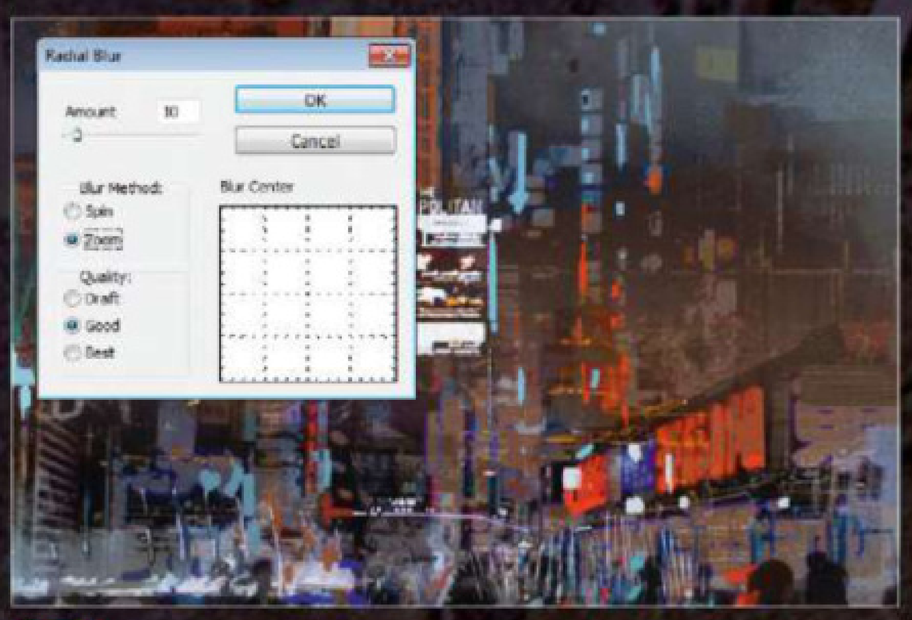
Here, I add in a set of random characters to generate contrast and to help me to create a living world. You can use either a custom shape or custom brush techniques to paint different sets of figures, such as civilians, soldiers or robots. I integrate a crowd of people into the image, and use a robot's silhouette to contrast with the scale of the humans.



12 Polishing the composition

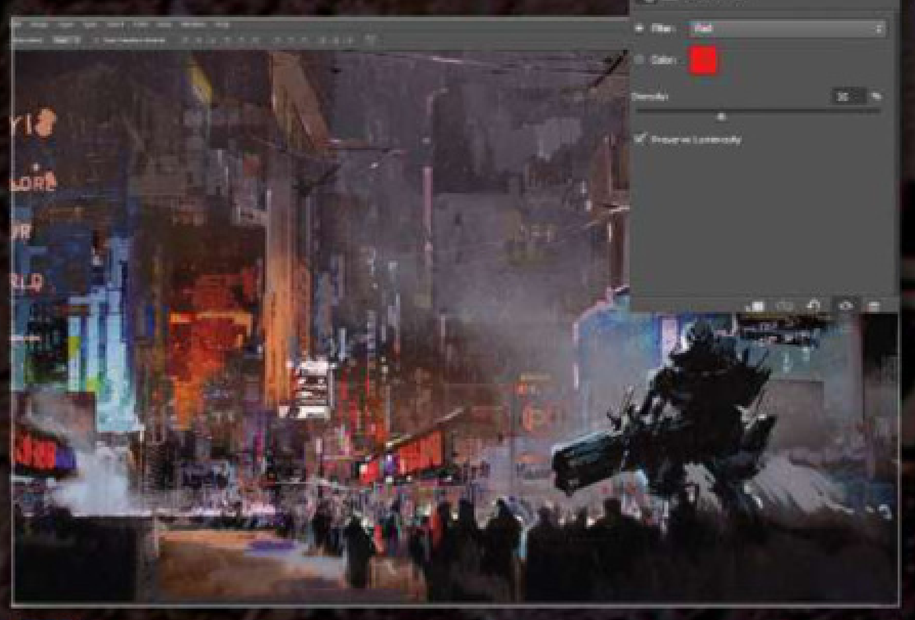
To help blend all the elements together, I do some extra brush work on the painting. I often use a brush that mimics a traditional tool, such as an oil or watercolour brush. You can approach this stage by simplifying the shapes or increasing the colour vibrancy. I use ArtRage here, because it has a complete set of painting tools that mimics the feel of traditional paintings.





13 Apply zoom blur

I return to Photoshop and add a subtle zoom blur. This will give my art a sense of motion and helps to blend the textures and my brushstrokes. First, I merge the image on a new layer, then pick Filter>Blur>Radial blur, choose Zoom and set it to 10 pixels. I combine my zoom layer with the Masking tool: I apply a gradient on a mask, so only the bottom part is revealed.



14 Colour aberration and Sharpen

I complete my scene by applying colour aberration and a Sharpen filter. For the former, I go to Filter>Lens Correction..., click the Custom tab and play with the Chromatic Aberration sliders. I then click Filter>Sharpen>Unsharp Mask, and adjust the Amount, Radius and Threshold settings. Finally, I enhance my highlights with a subtle texture placed over my painting.

RESOURCES

WORKSHOP BRUSHES

PHOTOSHOP

CUSTOM BRUSHES: SKETCHING_01_ TEXTURED



A common brush that I use for sketching. It mimics the appearance of charcoal.

TEXTURE BRUSH 01



A textured brush for creating weathering effect. It can also add some colour noise to any smooth area.

Next month in...

FANTASY & SCI-FI DIGITAL ART

ImagineFX

Visual development artist **Pramin Phatiphong** shares his character concept secrets

Visual development

How to develop characters and scenes for use in an animation pipeline

ISSUE 113 ON SALE IN UK *Friday 15 August 2014*



Inspiration and advice

To the moon and back
We go behind the scenes at LA-based animation house Moonbot Studios.

Get your dream job in animation
Advice and insider info on the major players in the industry, with Chris Oatley.

Setting the perfect scene
Art director Mingjue Helen Chen shares her vast knowledge on set design and more!

A knight's tale
Follow master artist Michael C Hayes as he draws and paints a female warrior in traditional media.



Painter

REINTERPRET A CLASSIC PAINTING

Katarina Sokolova modifies the composition from a celebrated Pre-Raphaelite work and brings the tragic character of Ophelia to life

Artist PROFILE

Katarina Sokolova
COUNTRY: Ukraine



Katarina has been painting digitally since 2000, and has worked in the book illustration, advertising and video game industries.
http://ifxm.ag/k-s-l

GET YOUR RESOURCES
See page 6 now!

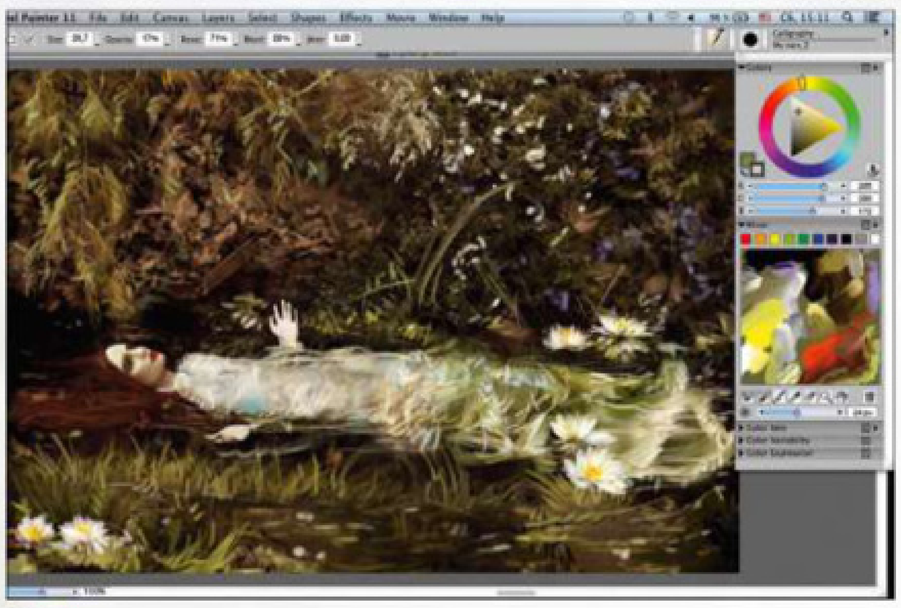
An artist's life is one of constant challenges, and the biggest of them all is inspiration. Or rather, where to find it? Of course, there are plenty of sources that you can refer to, but for me the best answer is simply to look through the history of art. I'm always saying, "You don't need to invent anything – everything has already been thought of!"

Over the years countless artists have created their masterpieces, sharing part of their souls with the viewer in the process. So if I feel the need for new ideas, I go to a museum and look at my favourite paintings. They're full of inspiration, stories and experience that you can use in your own art.

I'm a fan of fairy tales and legends, so for this workshop I've taken inspiration from one of the most incredible and romantic times of art history: the Pre-Raphaelite Brotherhood. This was an English group of painters and writers whose driving force was their spiritual relationship with the Florentine artists of the early Renaissance period. They used vivid colours and tried to create not just straightforward portraits or landscapes, but show the mood of the characters, bring them to life and make them speak to the viewer through their paintings.

I'm focusing on the most significant painting of the Pre-Raphaelite period: Ophelia by John Everett Millais. This famous Shakespearean character is a symbol of unhappy love, and the subject of countless songs, poems and paintings.

This workshop will reveal how I create my own version of Ophelia, visualise my interpretation of her unhappy story and give her a new life in the 21st century. I'll use all my artistic skills to present a vision of beauty that will touch a human soul, and tell the tragic tale of Ophelia's life and her immortal character, which will never stop inspiring artists around the world.



1 Sketching stage

Because I'm taking my inspiration from traditional art I decide to avoid visualising my ideas in pencil and start with colour in Painter. I refer to the original image as I create my own version. I'm keen to capture the mood of the piece – that special moment which makes a picture magical. I work quickly with hard strokes and use Millais's original colours for my Ophelia.



2 A change of direction

I'm not happy with my rough. It's too close to the original – there's no 'me' in it – so I start again. Interpretation means you should only take the idea or colour, or perhaps a character's pose, before creating your own art. I decide to paint my Ophelia in a different pose, using my favourite colour combination: dark with a little bit of mystery, and bright flashes of vivid colours.

PRO SECRETS

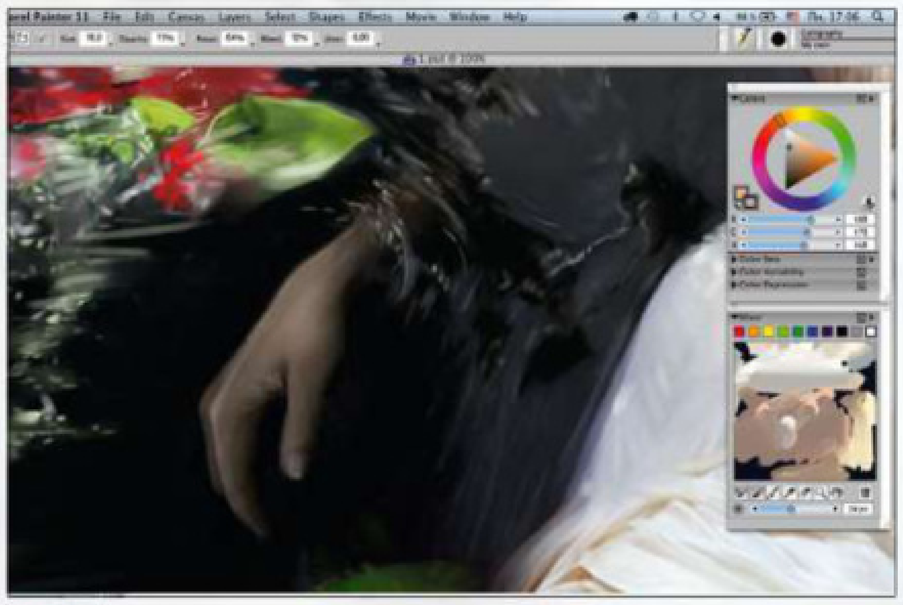
Make your process easy

The painting process is always about inspiration. But it doesn't need to be difficult or overwhelming. Try to find brushes that meet your requirements, create your own set and use them all the time. From my experience of painting portraits and characters, two or three brushes (Hard, Soft and texture) is all I need. I don't have to constantly switch between a large set of tools and can paint vigorously and quickly as I like. Keep it simple. Spend more time improving your artistic skills than creating custom brushes.



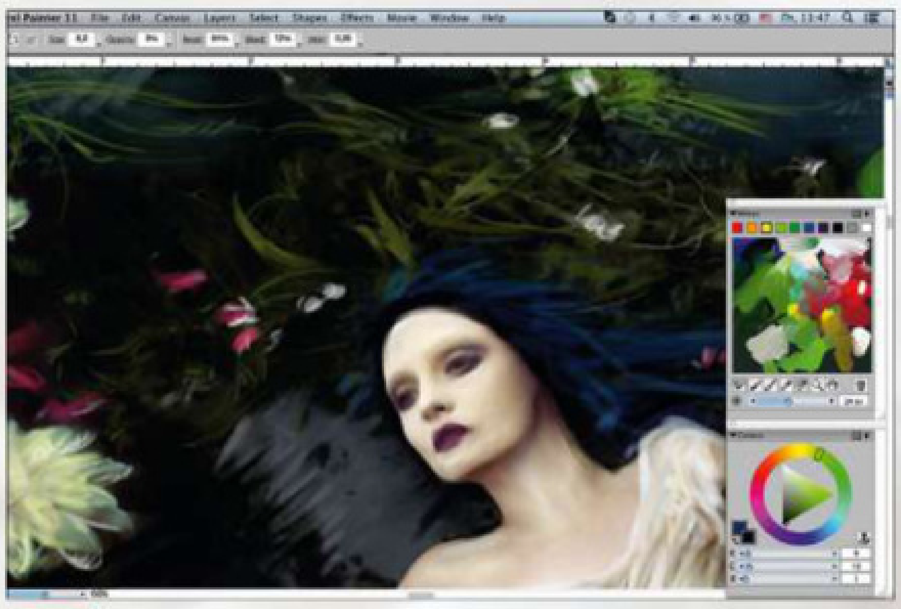
3 My colour palette

I work only in Painter. Before starting to paint I create a colour palette. During the painting process I'll mix new tints and change them slightly, but I try to stay within the general colour scheme. For this image I use only five basic colours: pale white for skin and dress, dark and silver grey for water, green for grass and a rich pink for water lilies.



4 Starting on the underpainting

I work under my sketch, refining it so that it's closer to the image I have in mind. I use a maximum of three layers. My sketch is pretty clear so I don't need to paint my image in stages. Furthermore, if I decide to change something then I simply cover the affected part of the image with the base background colour. I correct the length of one hand, and fix the perspective.



5 Using a trio of brushes

Usually I work with a limited number of Painter's brushes: Detail Oil Brush, Wet Acrylic Brush and Calligraphy Brush, all on my own settings. They enable me to create textures for skin and cloth, and paint background details. I constantly switch between them. Another advantage of using these brushes is that I'm able to give my painting a distinctive, aged look.



6 Transparency tricks

I adjust the Transparency for whichever brush I use, which creates a broad palette of tints. I lay down strokes of different colour tints, with Transparency ranging from five to 25 per cent, on top of the other. In watercolour painting this technique is called glazing. I never use 100 per cent Opacity with colour, because it makes the picture look flat and lifeless.



WORKSHOP BRUSHES

PAINTER

STANDARD BRUSH: CALLIGRAPHY BRUSH

I use this for sketching, painting the background, and creating light and shadow schemes.



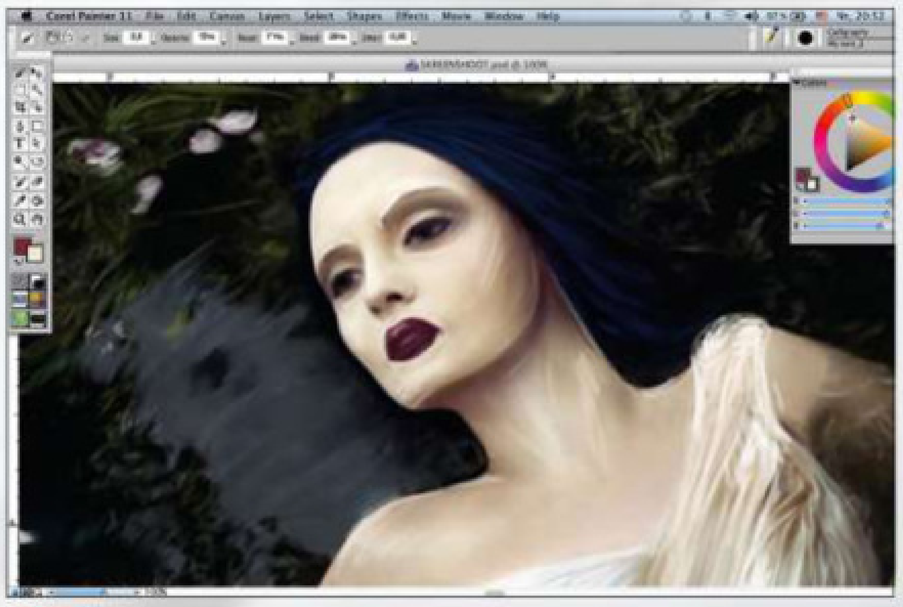
7 Address the surroundings

I work on the background to establish the mood of the painting. I choose a Calligraphy Brush with Opacity ranging from six to 16 and at different sizes, and paint a deep body of water that Ophelia's floating in. I use short, quick brush strokes and base water colours: dark and silver grey, white and a little marine blue. I want to create water texture, ripples and reflections.



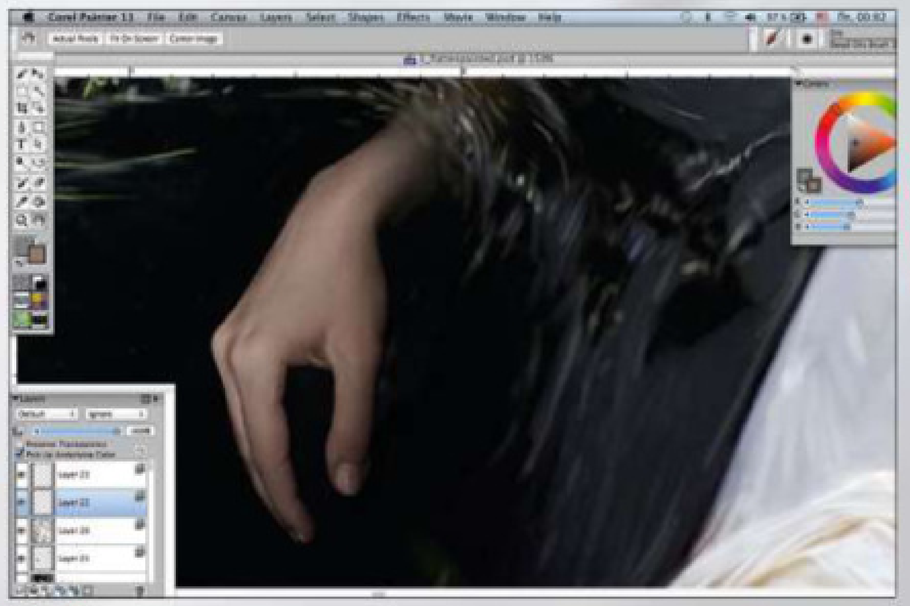
8 Populating the background

I move around the background, which keeps my eye fresh and avoids over-detailing of certain areas, and start to add algae, leaves, grass and lilies. I use a transparent Calligraphy brush to create shapes of green and flowers and add detail with the Detail Oil Brush on 15 per cent Transparency. I combine large and small strokes for visual variety. This also adds depth to the image.



9 Ophelia's face

I want to depict Ophelia as if she's daydreaming, so I keep her eyes open and suggest she's more alive than dead. I use my base palette of pale skin tones, then add background colours for the shadows. I paint the eyes, lips and face details with a Detail Oil brush set to a small diameter and on 15 per cent Opacity. I use a medium Wet Acrylic brush for the skin tone and texture.



10 Painting hands

Ophelia's hands are prominent in Millais's art. I decide to place them underwater, but am not happy with the results. A few photo references of my own help, and I paint the hands with the Calligraphy brush and small highlights with the Detail Oils brush. I paint a new version of her hands under the old one and add some white and green tints to cover them like a water ripple.

Shortcuts

Change brush size

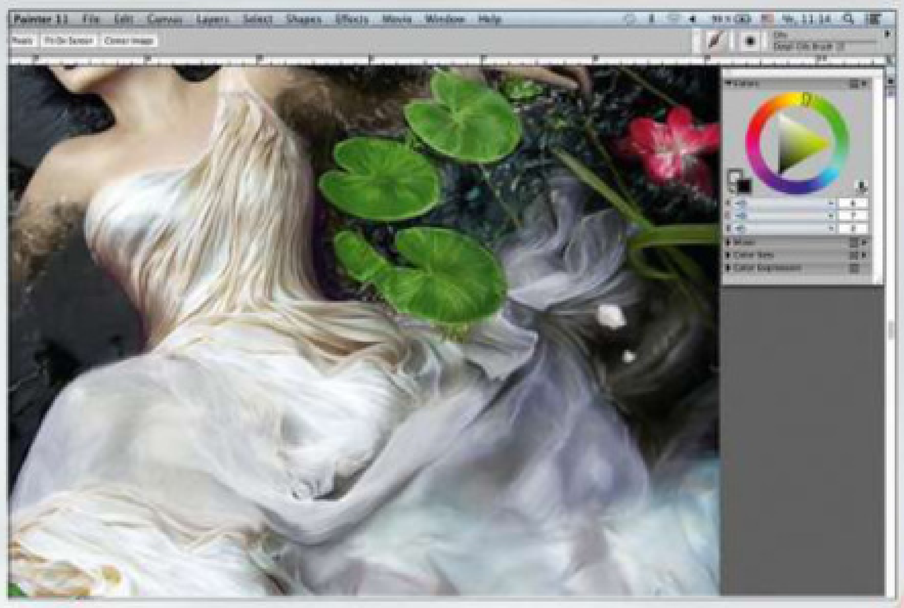
[and] (PC & Mac)

Pressing these keys enables you to quickly change the size of your brush.



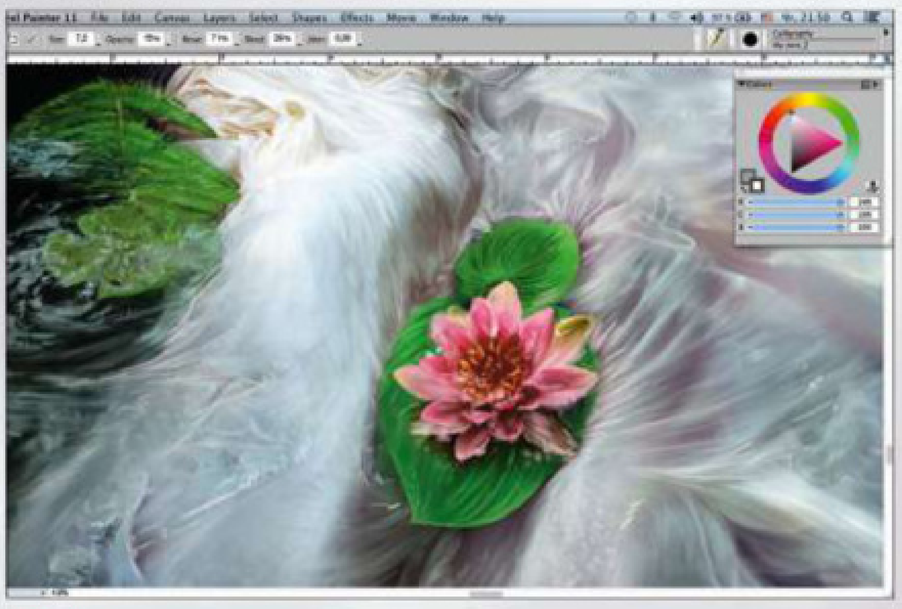
11 Dress making

The clothes are a challenge because a lot of Ophelia's dress is underwater. I paint the corset, capturing its shape and materials with the Calligraphy brush using a mix of skin and water colours. Then I add folds of materials using the Detail Oils brush on a small diameter. I create drapery shapes that follow the body's curves. I want the dress to have a fantasy feel to it.



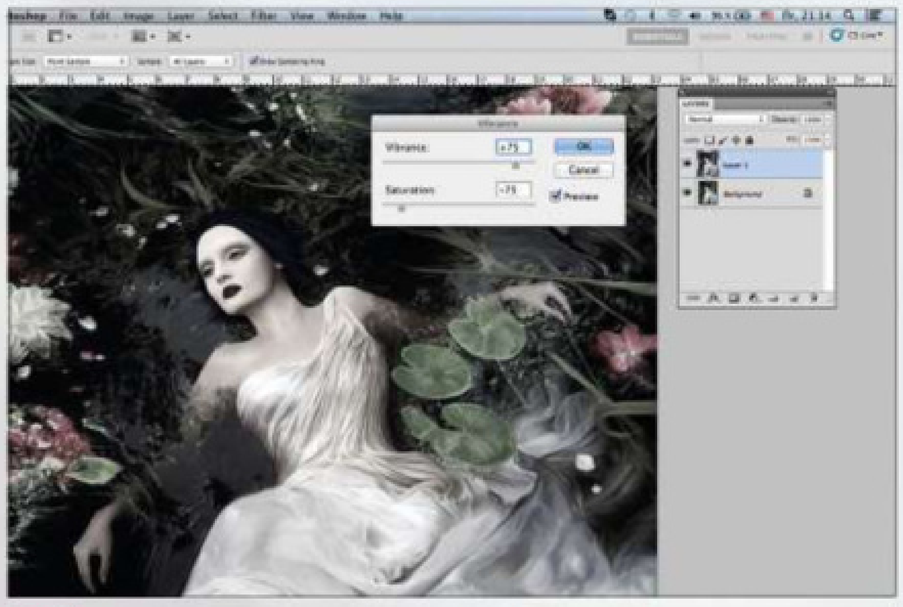
12 Adding volume to the skirt

Pre-Raphaelite artists were adept at using light and shadows to generate a particular mood, and I want to do the same in my image, specifically on the skirt. I pick the Calligraphy Brush and start to create volume. I work with big strokes, combine pale white, grey and marine blue, and paint quickly, focusing more on the light and shadow interactions on the dress.



13 Finishing touches

A large lily on the dress breaks up the expanse of white, and also acts as a tribute to the original art. It'll be in the foreground so it needs to be full of detail. I use Calligraphy and Detail Oil brushes on 15-25 per cent Transparency. I paint the leaves and petals with the Wet Acrylic brush. A clear white with 5 per cent Transparency is perfect for water drops on the lily.



14 Smoothing and colour correction

I smooth everything using Painter's Blender tools, relax the shape of Ophelia's lips, and add more glints in her eyes. Then I take the image into Photoshop, duplicate it and set Vibrance to 75 and Saturation to -75. Than I select Levels and type in 20, 1 and 222. I change the layer mode to Soft Light with Transparency at 14 per cent. My colours are now deep and rich.

PRO SECRETS

Learn from the Old Masters

Painting is the process of turning real life into art, so one of the most important things you need to do is study. Take a look at paintings of different periods of art history – you'll notice how the interpretation of colours and light develops over the years. I love the style of the artists from the Baroque and Romanticism periods, and try to use some of their methods in my art. Study your favourite art movements, and you'll pick up practical advice as well as a lot of new ideas.



Get a digital subscription to ImagineFX and save money!

nook by Barnes & Noble · zinio™ · Available on amazon apps kindle fire · Google play

SketchUp

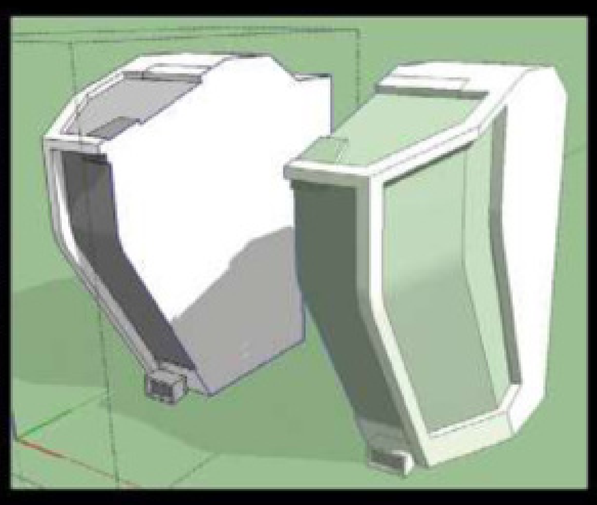
LINING UP YOUR COMPONENTS

SketchUp components will save you lots of time, but you'll need some finesse to achieve the best results. **Mark Roosien** shows you how it's done

The previous Core Skills article [issue 111] explained how to create and combine components in SketchUp (get the free version, SketchUp Make, at **www.sketchup.com**). Combining components will require you not only to move them around, but also to line them up nicely and hide unwanted lines. Only then will a combination of components appear as one solid 3D model. In other words, you're looking for seamless welds between your components. This asks for some finesse, but is in no way difficult to achieve. Here's how it's done, in three easy steps. As an example, I'll use a simple model of a crane driver cabin, consisting of two components.

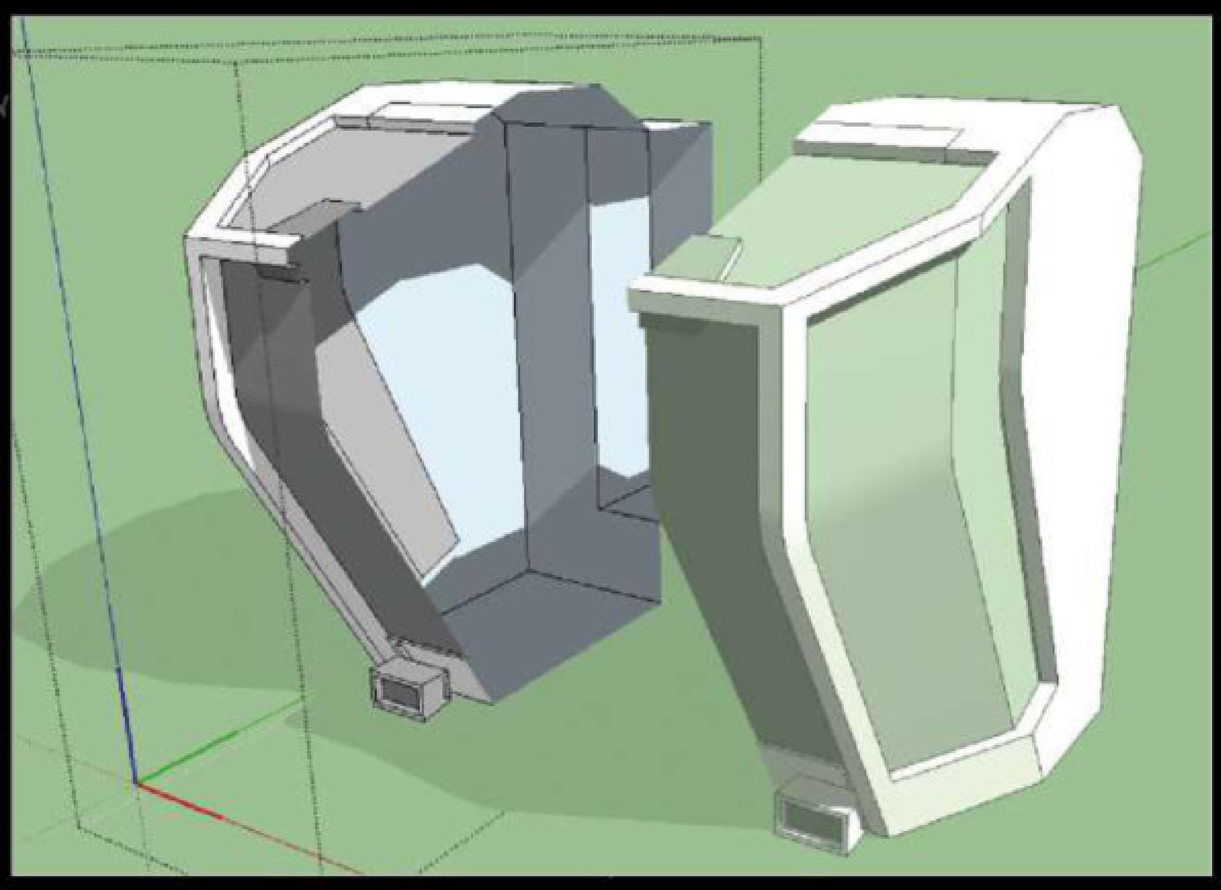
1 Hide unwanted lines

Right-click a component and select Edit component. Then select the inner surface of the component. Right-click and choose Select and Bounding Edges. All surrounding lines become blue. Now click on the surface again while holding down Shift. The surface is deselected, but the lines remain blue. Place your cursor on one of the blue lines, right-click and select Hide.



2 Delete unwanted surfaces

The lines need to be hidden instead of deleted, because they're important for the shape of the component. The inner surface of the component has no further purpose though. It'll be invisible once the two components are combined to form the cabin. Getting rid of unnecessary surfaces reduces the SketchUp file size. So select the Erase icon and erase the inner surface.



Artist PROFILE

Mark Roosien

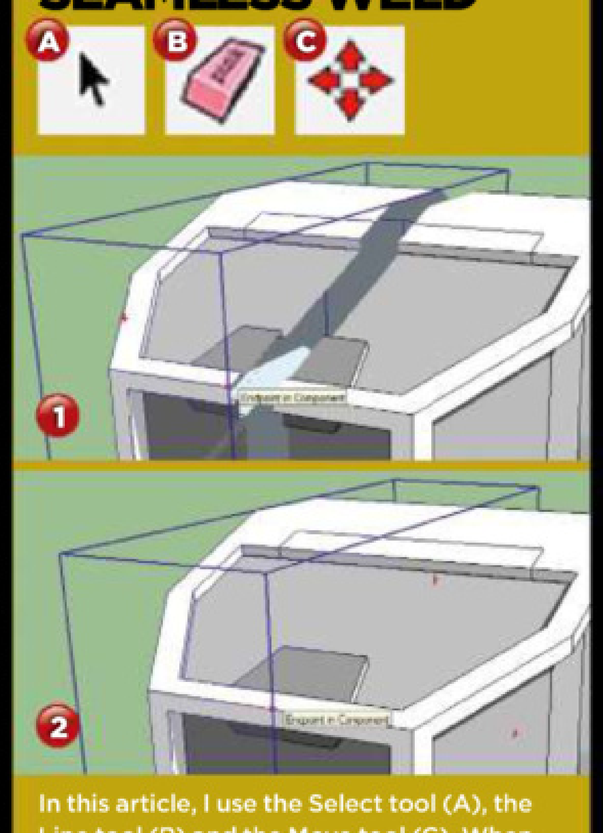
COUNTRY: Netherlands



Mark is a self-taught artist who jumped from traditional media to SketchUp seven years ago. He specialises in nuts 'n' bolts sci-fi art.

http://ifxm.ag/mroosien

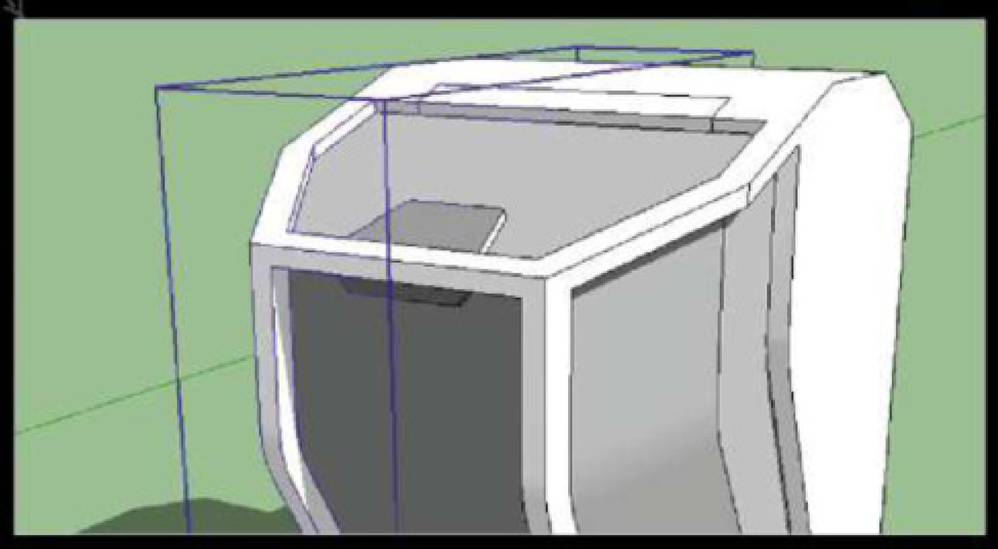
AIMING FOR A SEAMLESS WELD



In this article, I use the Select tool (A), the Line tool (B) and the Move tool (C). When you click a line endpoint with the Move tool, that point will be marked with a purple dot. The message "Endpoint in Component" will appear. Move the endpoint (and thus the entire component) towards the identical endpoint of the other component. When the two endpoints are close enough to each other, the components are automatically aligned. The result: a seamless weld.

3 Line up your component

Select the Move icon and bring the cursor towards the component you want to move. Select a line endpoint that will touch the other component once the cabin's assembled. Click it and move the cursor towards the same endpoint on the other component. Once the components are close, SketchUp will line them up nicely for you.





Artist PROFILE

Mike Corriero

COUNTRY: US

Mike has built up nearly 10 years of experience as a freelance concept artist and illustrator for the entertainment Industries. He specialises in creature design, which he taught as an online instructor for the Academy of Art University.

www.mikecorriero.com

GET YOUR RESOURCES
See page 6 now!

Artist insight

HOW TO DESIGN A CREATURE

Mike Corriero shares his knowledge for creating unique concepts when tackling a range of exotic fantasy creatures

Engineering a fictional creature involves understanding a complex set of components that define the essence of a particular design. If you recognise the construction of any object, whether it's architectural, mechanical or biological in nature, you'll notice that they all share many of the same key elements that help bring them to life.

In this workshop I'll cover some of the more important tips to keep in mind when you're concepting your own creature or monster. These are areas of design that can be applied to many different forms of art, but a few are more specific to engineering a concept that's meant to move, eat and breathe.

A strong conceptual creature should relate to what we know of existing species. Some of the best designs are those with some familiarity. There needs to be a knot that helps tie together the gap between the real and the fictional. This way of thinking raises questions that will support the reasons for a creature's existence and the purpose behind its design. These tips are a set of guides to refer to, from the start of the sketching phase all the way through to a polished beauty shot.

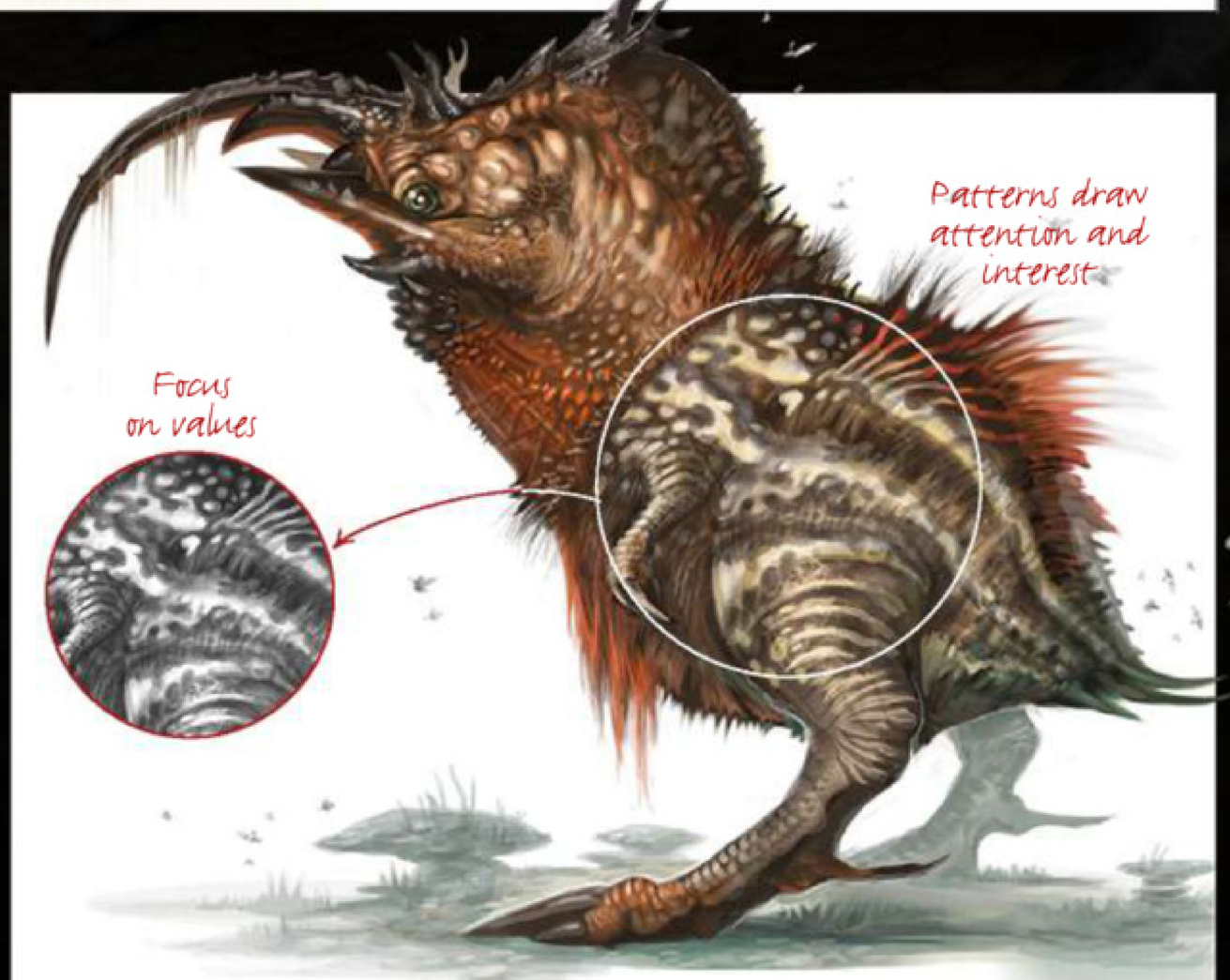
1 THUMBNAIL EXPLORATION

Thumbnails are essential for quick ideation of the basic shapes, proportions, gesture and overall implied concept. They can be as loose or as detailed as you like. They're also helpful when producing variants of a similar idea. Leave enough room for interpretation so that your imagination can take precedence over reference material. Whether they're gestural, contour lines or silhouettes is of no real importance – whatever you're most comfortable with is all that matters. This stage of design helps you think outside the box while quickly producing an array of concepts.



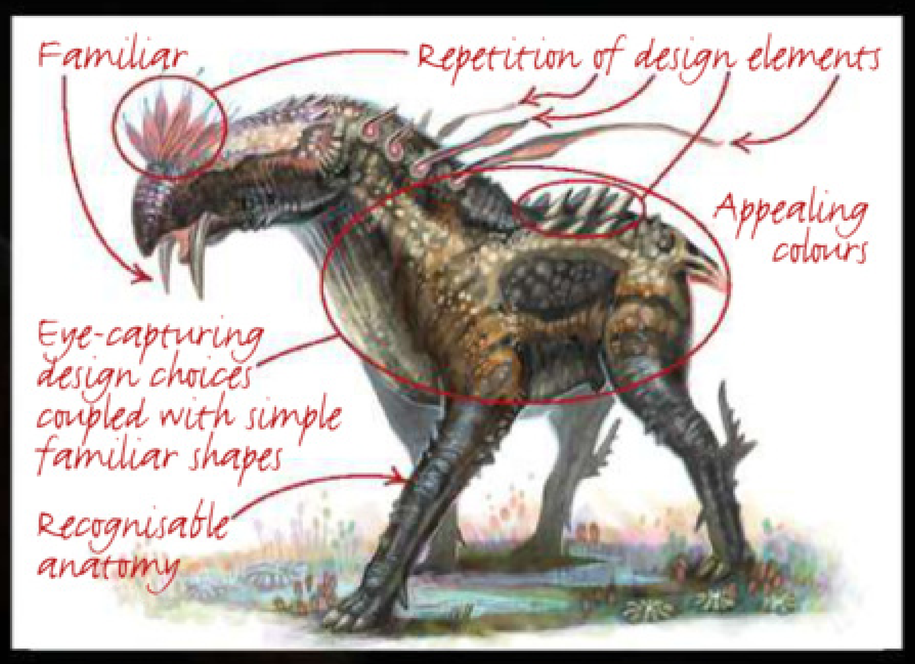
2 COLOUR AND PATTERN THEORY

Look at real-world animals as a source of colour and pattern reference. The trick, however, is not to copy any one specifically, and to mix and match patterns and colour schemes from a few different animals. So if you apply the colour scheme that you find on a bird and combine it with the pattern of a snake, you can pull elements of what work in reality and add them to your fictional concept. Try disregarding the colour of patterns. This will enable you to more easily see the break-up in values that create the spots, stripes, and mottled light and dark designs that produce those markings.



3 SYMMETRY AND ASYMMETRY

Symmetry is generally better when something needs to perform certain high-functioning tasks, such as running or flying. However, there's a lot to be said about a creature that's asymmetrical because it provides a more original structure. This in turn opens up new possibilities for the purpose of that asymmetry. Just try to counterbalance the weight distribution. An asymmetrical creature gives the viewer more to look at and a sense of something less Earth-based, so it's natural that we'll be drawn to it. The majority of life forms on Earth are symmetrical. Symmetry just makes sense, it's easier to understand and it's more convenient in a structural sense.



4 A QUESTION OF AESTHETICS

Visually pleasing colours, shapes and patterns can form the basis for a captivating and aesthetically dominate design. When touching on the subject of aesthetics we don't need to worry about functionality, plausibility or anything other than what looks appealing. If you find something visually stimulating as a still image, that's the aesthetic design process at work.

> **An asymmetrical creature gives the viewer more to look at and a sense of something less Earth-based**



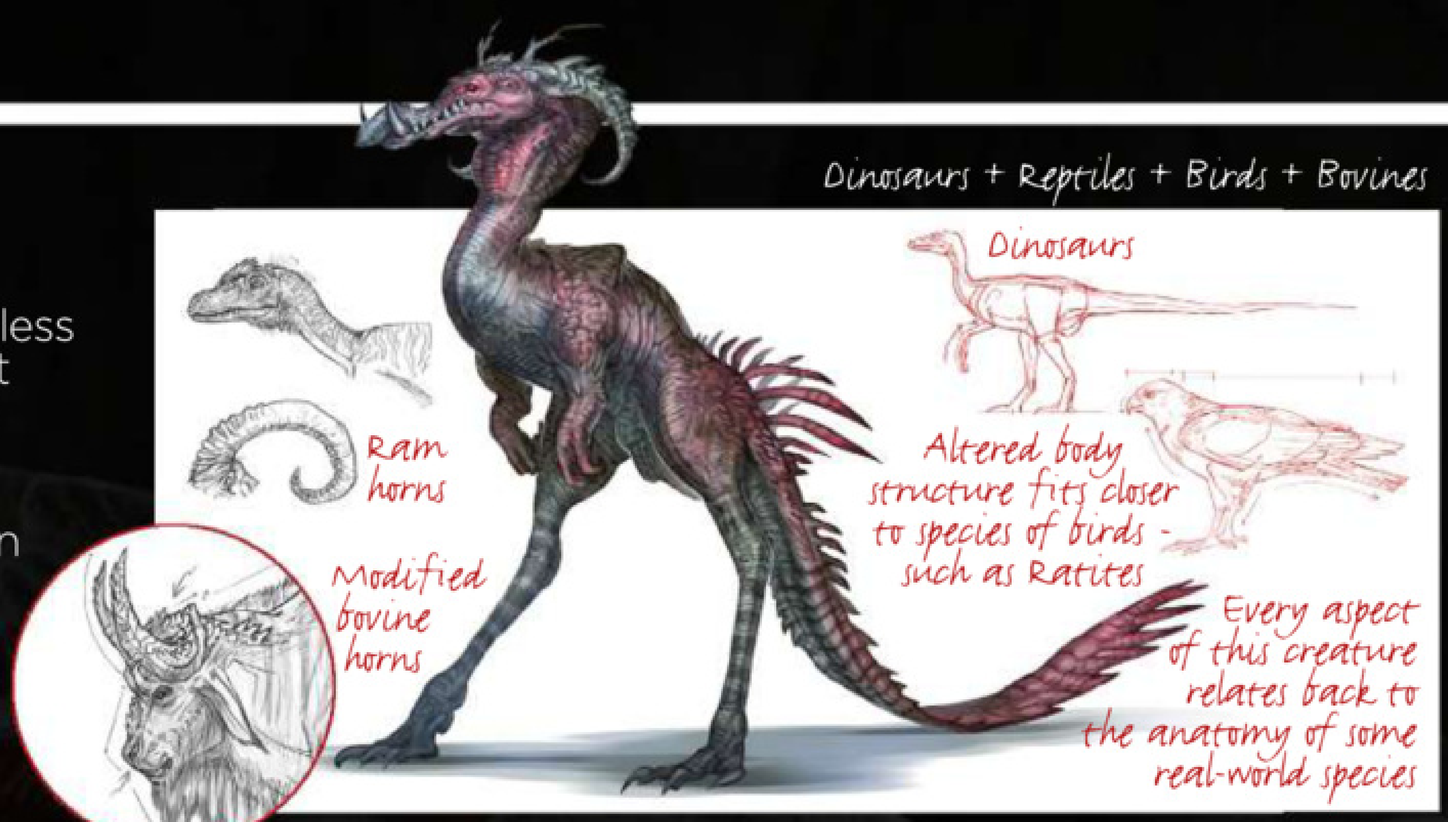


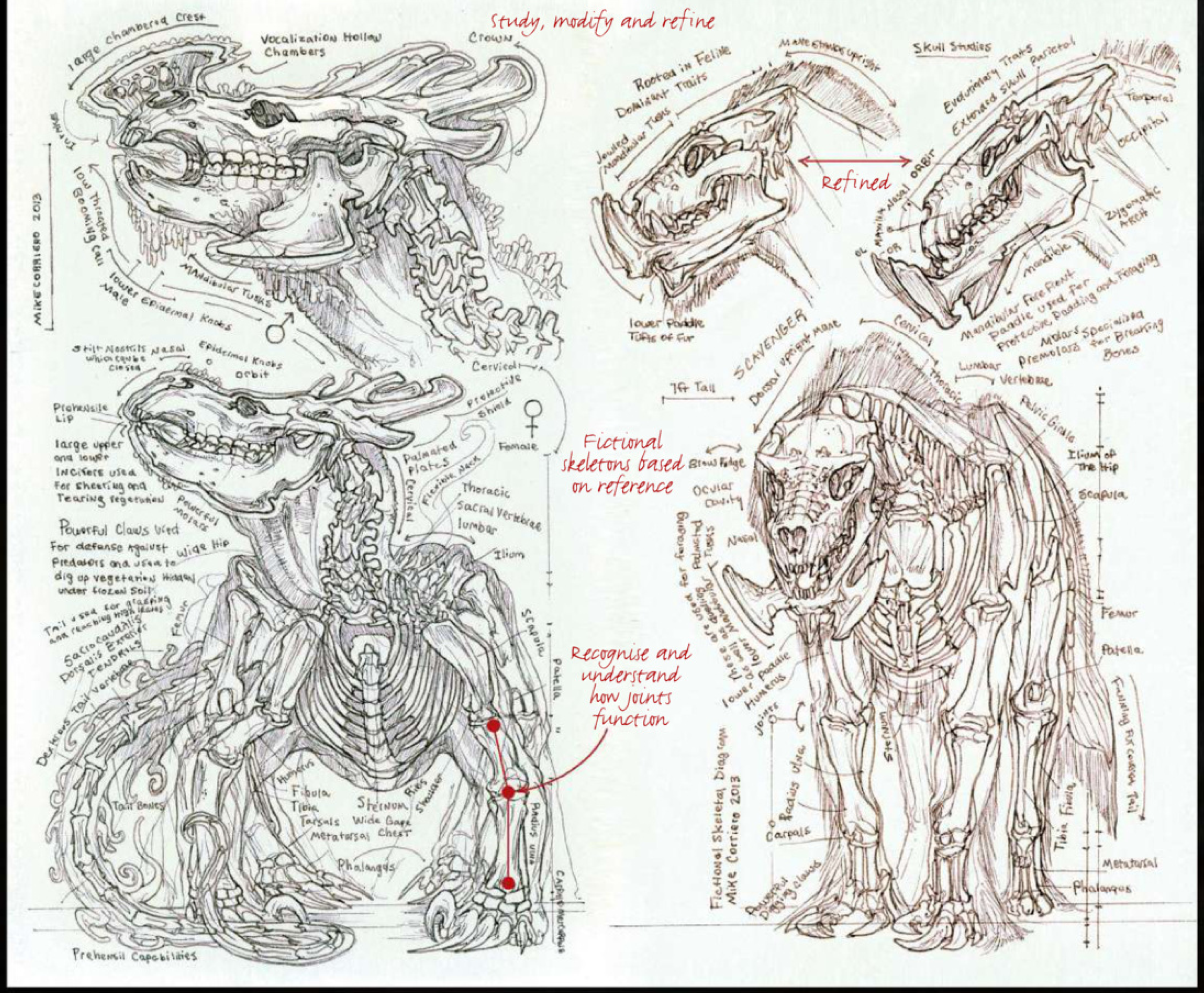
5 SILHOUETTE AND PROPORTIONS

Silhouettes and their proportions enable us to identify a species from any distance. A good example would be spotting a giraffe at dawn and recognising the species without needing to see any distinguishing features. So a unique silhouette is key when conceptualising a fictional creature. The proportions of the head, torso, length of the limbs and tail or other characteristics help to enhance this aspect of a design.

6 REAL-WORLD RELATIONS

Keeping a design close to real-world animals is something you'll see regardless of the genre. The reason it's important is that it makes it easier for the viewer to relate to something they're familiar with: something they can easily understand even if it's completely alien to their knowledge. A similar body structure, horns, eye or tail to an animal from our world can help fill in that gap between the viewer's relation between our species and what you've created.

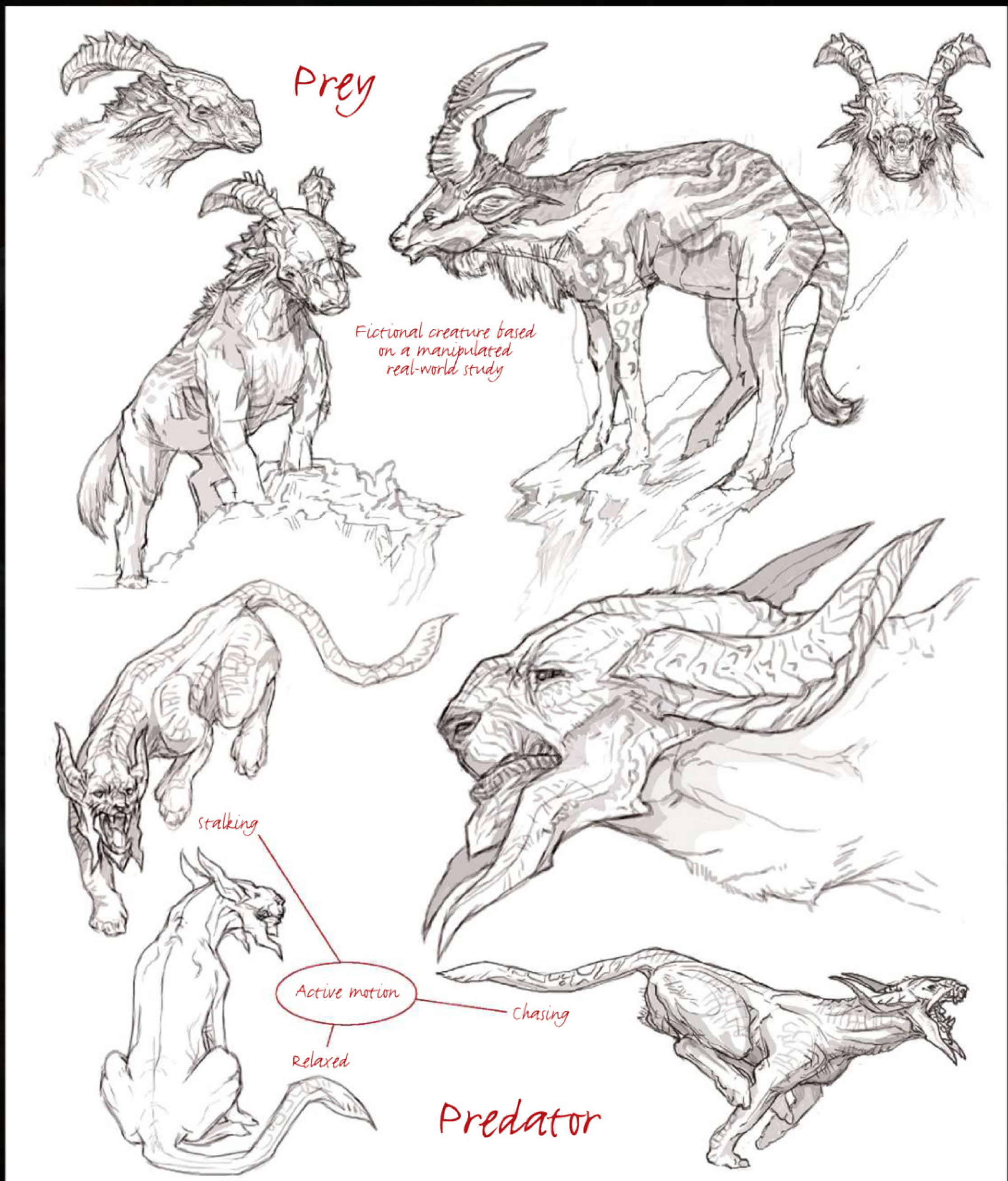




> "Learn the names of the major bones, how joints function and what tasks muscles and organs do"

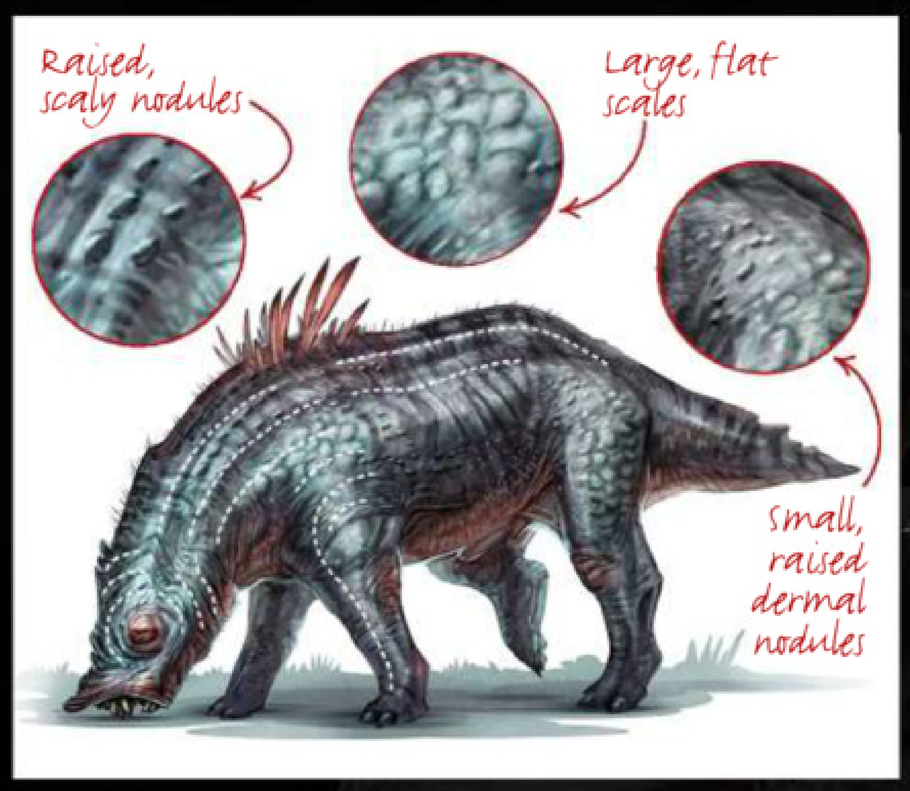
7 KNOW YOUR ANATOMY

Studying all types of animals – vertebrates and invertebrates – will improve your skill set, but within those two skeletal groups there's a huge range of surface anatomy. Mammals differ in such vast ways from birds, just as birds differ almost on a completely alien level when compared to a jellyfish. Learning the names of the major bones and how joints function or what tasks certain muscles and organs perform will be invaluable when creating your beasts.



8 RELEVANCE AND REFERENCE

A smart way to use reference is to study the action, gesture, basic shapes and functions, then adapt it to your project. Pay attention to the framework of what's going on in your references, rather than trying to copy them. In producing altered versions of the references you'll learn about anatomy, posture, movement and aesthetics, while also understanding how they can be manipulated and still remain plausible.



9 SURFACE TEXTURE

The surface texture enables the viewer to classify the creature. It also provides an aesthetic visual and helps identify what sort of habitat or climate the creature might live in, and whether its skin texture is used for defensive purposes or sensory purposes. Try breaking up the size of the surface texture and directional flow, so that it follows the underlying anatomy.

> **In most good designs, there are elements that will flow from the head all the way to the rear**



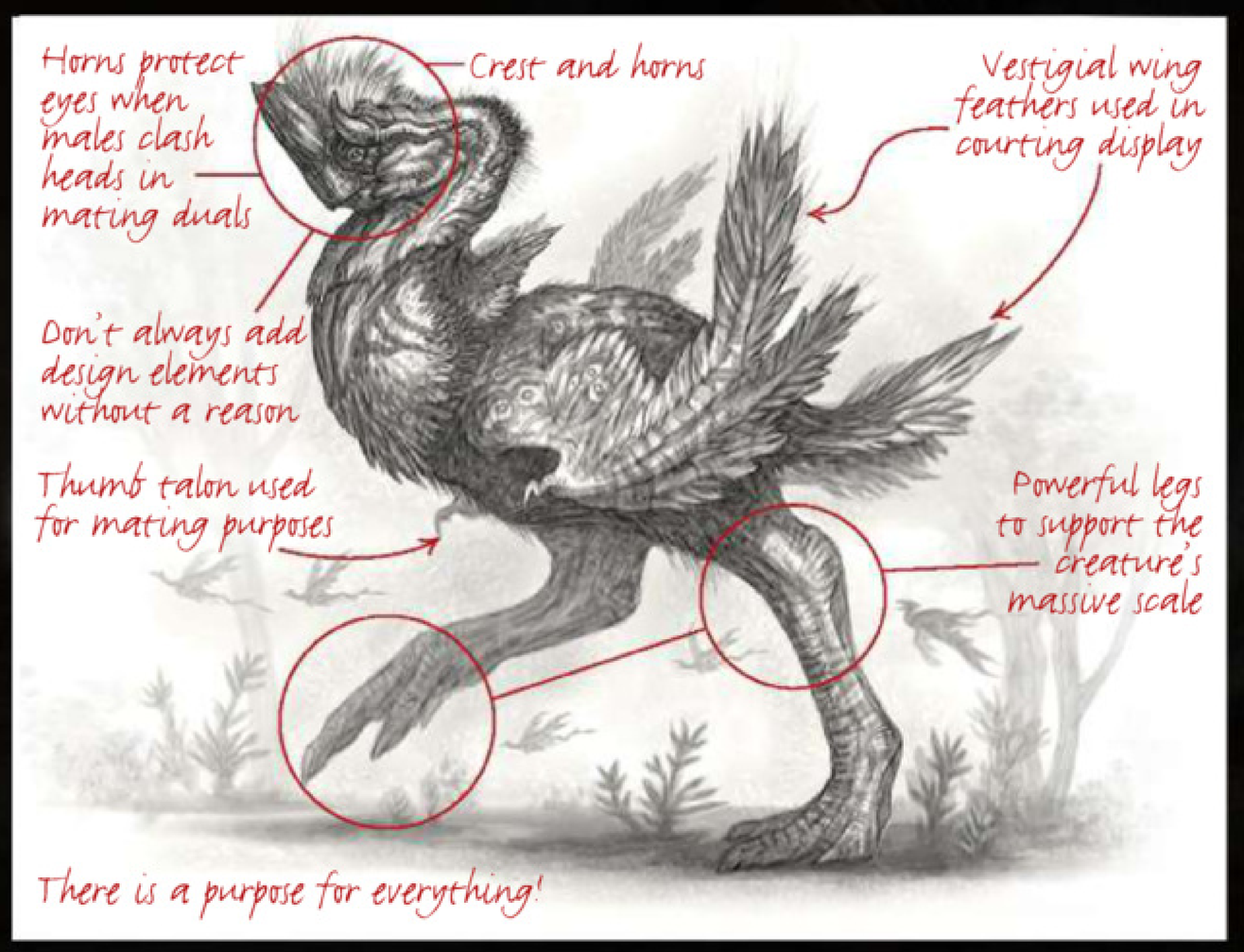
10 ENSURE THAT THE DESIGN FLOWS

In most good designs, there are elements that will flow from the head all the way to the rear. In an aesthetic and functional sense it helps to provide a repetition of distinct shapes and colours. These may be anatomy traits that perform important tasks, or colour schemes that are meant to attract mates or warn away predators. If you decide to add a prominent feature on the tail for example, also consider adding a hint of that same shape or colour on the head. This will give the concept a more cohesive flow.



11 ECOSYSTEM AND HISTORY

What does your creature eat? Depending on the answer, that's something that will alter the structure of its teeth. If it's a male or female then this may play a role in its colouration, its size and whether it has horns or longer fur. Consider where it lives, how long it's been living for and what it has endured. There may be traces of cuts, broken horns or a missing tail or other wounds it picked up throughout its life. So when weighing up design choices, think of where your creature lives and how that ecosystem has affected its current state.



12 DECIDE ON THE CREATURE'S PURPOSE

Always question what this creature does and why it exists? Every design element should serve some purpose. If it has a crest atop its head, horns or antlers, they're all there to perform various functions. The scale of a creature is also relevant to things such as colour, flight, diet and weight distribution. So when you're thinking about what might 'look cool', question what the point of the anatomy would be used for. It helps to watch wildlife documentaries and to read up on the behaviour of animals – this will improve your design choices.

13

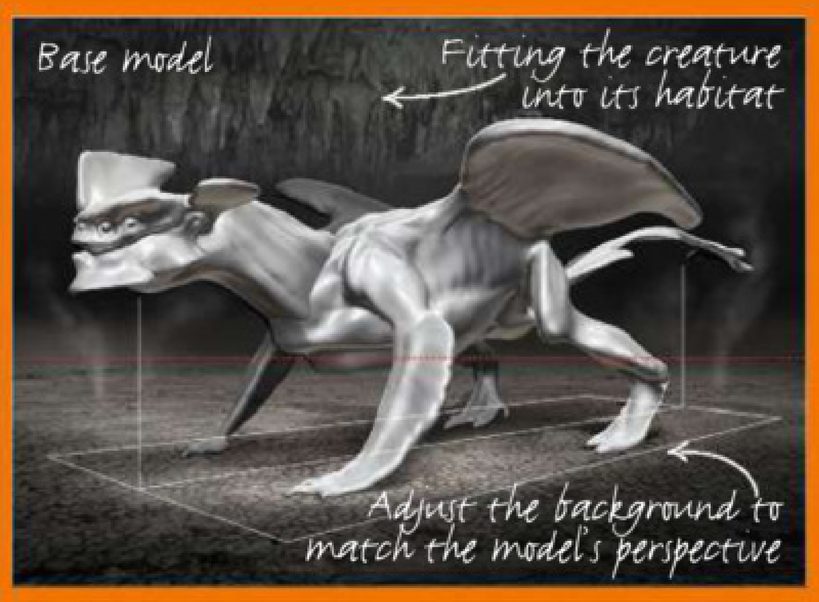
BRING YOUR DESIGN TO LIFE

From rough ideas to fully rendered image, here's how to visualise your fantasy beasts



A Experiment in 3D

A rough CG model is a helpful way to study your design from any angle. Using a 3D program makes this process simpler and more precise than a traditional 2D turnaround sheet. Focus on powerful and interesting shapes so that the design works well from all angles.



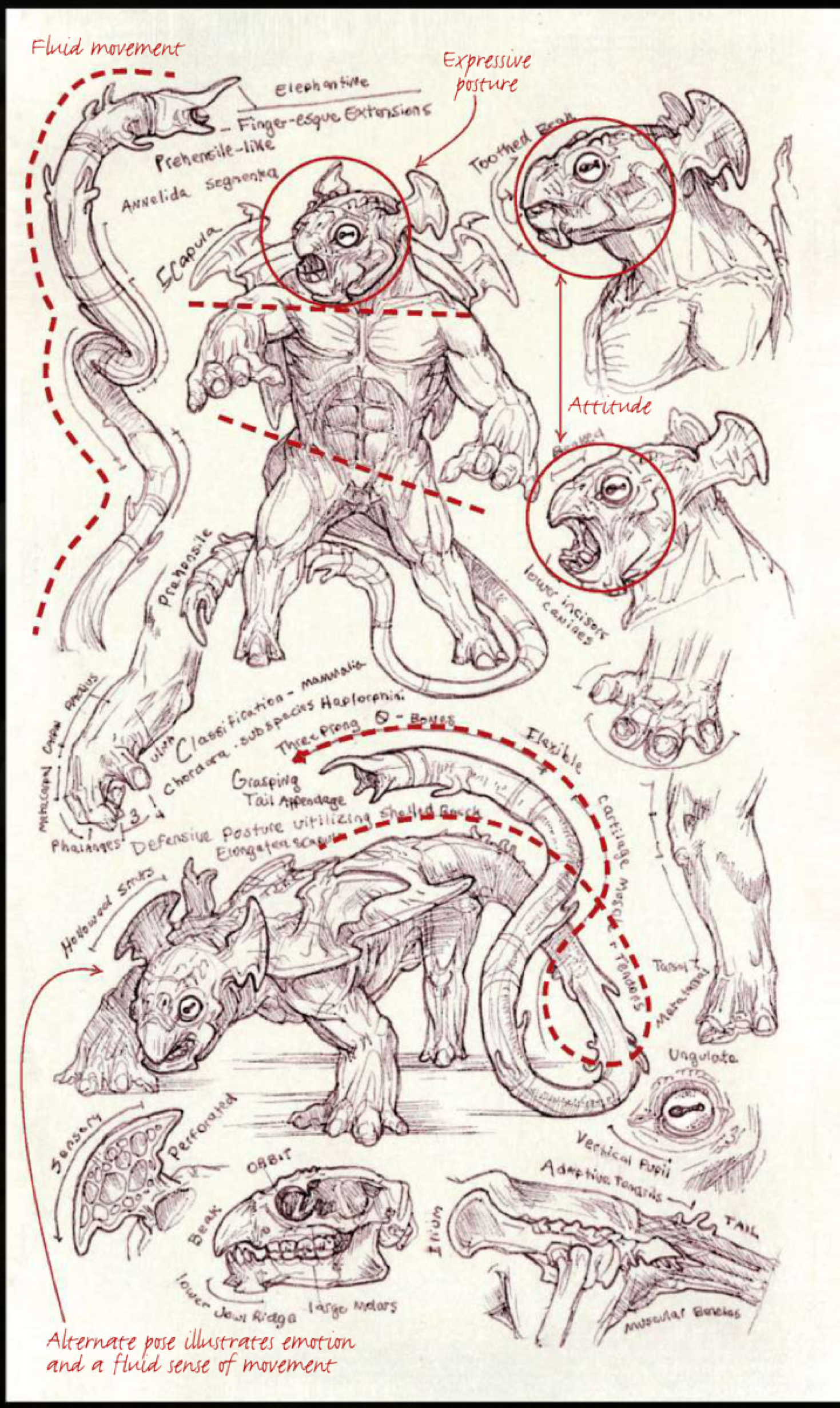
B Adjust lighting and environment

Next, choose the best point of view and lighting for your creature, and then transfer the CG model into Photoshop. When exporting the CG file, it helps to save it as a layered PSD file so that the creature model is on its own layer. This will enable you to easily insert an environment.



C Work up your creature concept

Start to layer colour schemes, skin textures and patterns. Drop shadows that will help your design pop and stand out. The main focus should be on strong forms, photo-real surface textures and a powerful colour scheme. This is the beauty shot that will sell the entire idea of your design in a single view.



14 CHARACTER AND PERSONALITY

Whether a creature is more humanoid or animalistic, consider its personality or temperament. Is it docile and of low intelligence, or does it portray expressions and posture that expresses a lot of hostility, fear or rage? These are things that are common among animal groups such as primates or felines and canines. To communicate such attitude to your viewer and to define such characteristics, study what sort of real-world animals are capable of facial expressions or how the posture of an animal explains what it may be thinking.

FANTASY & SCI-FI DIGITAL ART
ImagineFX PRESENTS

CREATE MANGA & COMIC ART IN **PHOTOSHOP, SKETCHUP, MANGA STUDIO 5** AND MORE!

MANGA ARTIST

13 HOURS OF **FREE VIDEO** TUTORIALS

ROBO-TECH!
MECHA MAYHEM!
Discover the secrets to building amazing mechs

PHOTOSHOP
COMIC ART SKILLS!
Learn new tricks with character sheets and comic page layouts

SHARPEN UP YOUR
MANGA SKILLS
Start creating better comics and characters today!

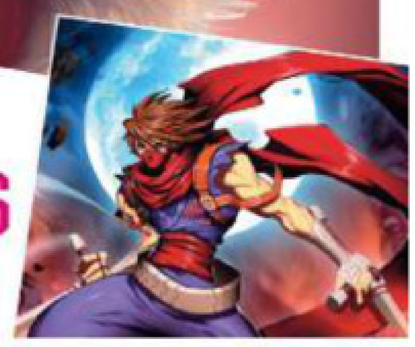
Paint a sassy female with the help of Sakimi Chan!



PRO ART GALLERIES
The world's leading stars share their art

FANTASY & SCI-FI DIGITAL ART ImagineFX PRESENTS
Future
ISBN 978178389051-4
9 781783 890514

MANGA ART TIPS
Genzoman reveals his art techniques!



16 workshops from top artists including Genzoman, Jason Chan and Cris Delara will enhance your manga character art, mech design, comic layouts and more!

Available on the App Store
myfavouritemagazines.co.uk
WHSmith
BARNES & NOBLE

ON SALE NOW! http://beta.imaginefx.com/shop

FANTASY & SCI-FI DIGITAL ART

ImagineFX Reviews

Artist's Choice Award
Art resources with a five-star rating receive the ImagineFX Artist's Choice award!

The latest digital art resources are put to the test by the ImagineFX team…



8 PRODUCTS ON TEST



SOFTWARE & HARDWARE

90 Procreate 2.1
We thought no improvements could be found, but Procreate's latest update has made some great ones.

92 Creative Cloud
The 2014 refresh includes a photography bundle. A big incentive to those who've yet to sign up…

92 iMac 21.5-inch: 1.4GHz
Appealing looks and a brilliant screen experience almost make up for a basic computing package.



93 Mudbox 2015
A lower price point and a raft of 2D-like features means this 3D software now has greater appeal.



BOOKS

94 New reads
The Book of Miracles; The Art of Watch Dogs; Godzilla: The Art of Destruction.

TRAINING

97 Introduction to Digital Painting and Theory, Vol 2
Concept artist Simon Scales reveals his techniques for quickly generating realistic artwork.



RATINGS EXPLAINED Magnificent Good Ordinary Poor Atrocious



Procreate 2.1

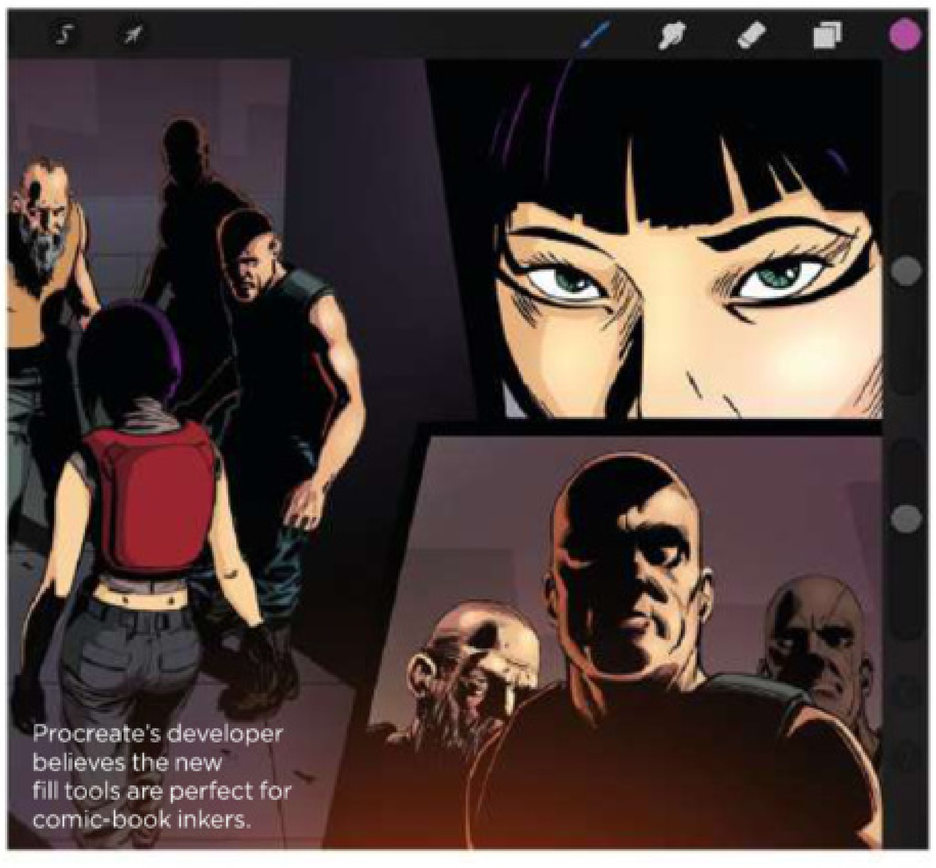
iPad ONLY

LIVING COLOUR Procreate's latest update has found improvements where we thought none were needed

ImagineFX ARTIST'S CHOICE

Still no sign of an Android version. "We want everyone to use Procreate, but at this point we're focused on iPad," says Savage CEO James Cuda.

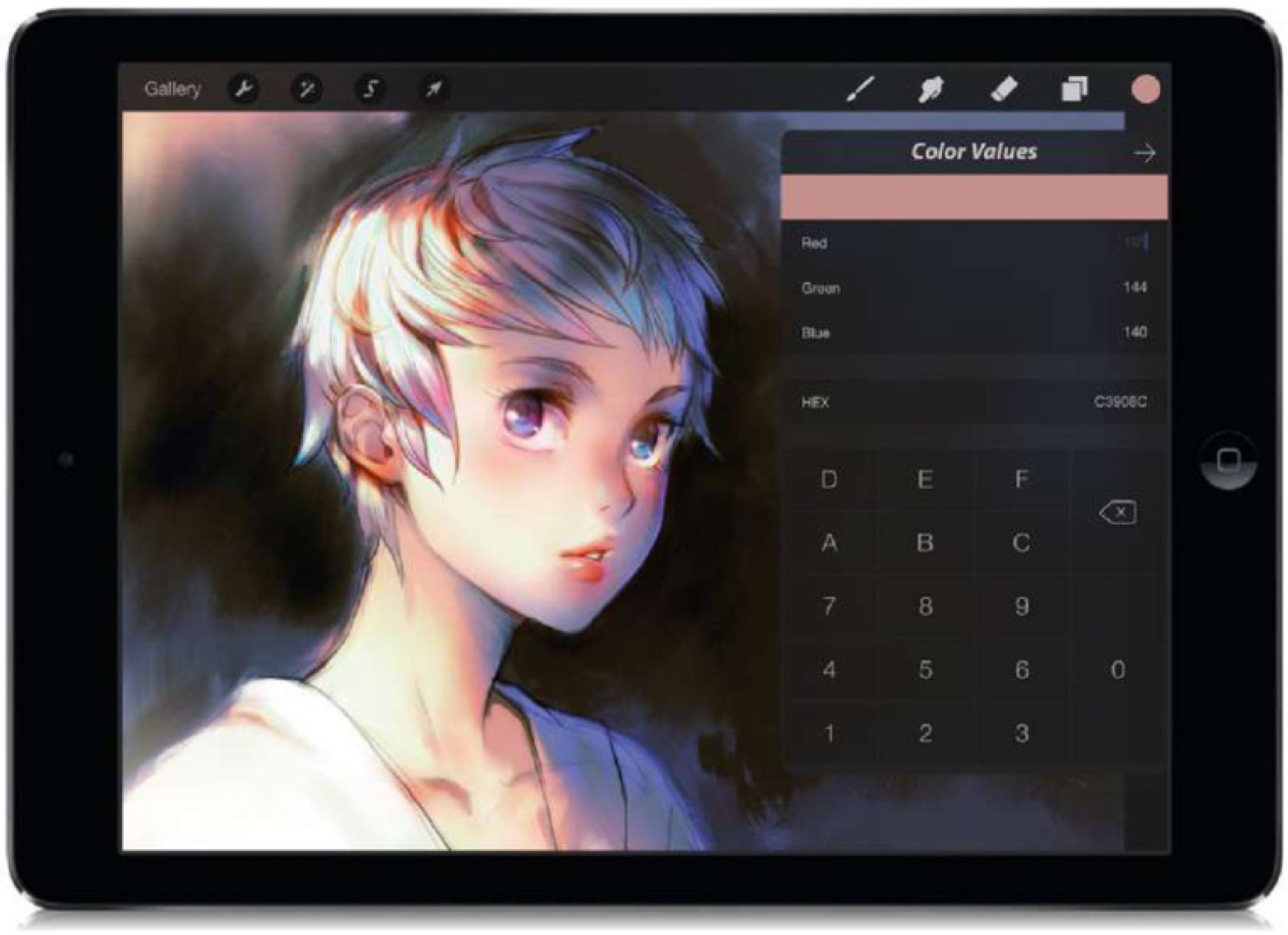
Price £3.99 **Company** Savage Interactive **Web** www.procreate.si **Contact** feedback@savage.si **Release date** 18 July


Procreate's developer believes the new fill tools are perfect for comic-book inkers.

We're big fans of Procreate, the iPad art app, which has come to rule them all. The last time we looked at it, late last year, the software had just adopted a brand new engine, and with it came a bunch of useful new features, such as brilliant blurs and bountiful brushes. It felt like there was little developer Savage Interactive could do to improve on the level of perfection contained in Procreate's most recent iteration. And yet that's exactly what it's done with version 2.1.

Codenamed Fire, this version's biggest new features are based around the way it handles and enables you to use colours. The most immediately noticeable new element is the colour wheel, which replaces version 2's less-intuitive sliders. It works much like Photoshop's own colour tool, with an outer ring for selecting the primary colour, and an inner for the shade. The inner circle can be zoomed a little to achieve the right tone.

It's not a huge leap forwards, but where Procreate 2.1 gets really cool is in its fills. It's surprising that the software has never had a Flood Fill tool, and even in the 2.1 build you'll draw a blank if you look for the paint can icon. Savage has integrated Flood Fill into the Color Picker, and it's just a question of dragging your current colour in from the upper right to the area you wish to fill. It's such a straightforward approach that it makes you wonder why no one's thought of it before.



Colour values enable you to produce just the right shade, and they're handy for print artists.



The swatches at the top of the colour wheel make it possible to see your selected shade, and your new hue, too.

"It's such a straightforward approach that it makes you wonder why no one's thought of it before"

The way Flood Fill works is also a bit different. The paint radiates outwards from wherever you drop it, like a ripple in a puddle. It intelligently finds areas of stroke transparency to fill in, so even if you've used a rough and fragmented brush, you'll still get edge-to-edge coverage. Cleverer still is that you can change this threshold by pausing momentarily over the area you wish to fill and then dragging to the right – a little for a conservative fill, or a lot to flood the area. It may sound complicated, but it's intuitive and flexible once you get used to it. It can add some pleasing bleeds and saturations to filled areas, and enables you to completely recolour images.

There are also a lot of other tweaks under the hood of Procreate, and one new minor feature web designers will love is the ability to specify colours with RGB and HEX values. It may seem like we rave a little too much about Procreate, but it's such a versatile product that it even feels as though Savage has underestimated the brilliant beast it's created.

DETAILS

Features

- ColorDrop technology for fills
- ColorDrop reference for sharing properties between layers
- Multitouch colour wheel
- Redesigned colour swatches
- Exact colour values (HEX and RGB)
- 14 languages
- Improved layer gestures for better scrolling
- Selected Brushes now highlight Procreate Blue
- No more overlapping popovers
- 'What's new' videos for existing customers

System Requirements
iPad: iOS 7

Rating

ARTIST INTERVIEW

NIKOLAI LOCKERTSEN

The compact app adds new art opportunities to a commute

You paint in Procreate a lot. When did that start and why?
I commute two hours on the bus each day. Before the iPad I painted watercolour on my bus rides, but at work I painted in Photoshop. I dreamed of a smaller portable digital device. Brushes was a good painting app and I had a lot of fun with it, but it had limits. I sent several mails to the Brushes guys with ideas for improvements, but there was never a response. When I stumbled upon Procreate it was love at first sight. I had the freedom to create brushes from scratch and it felt much more like Photoshop. When I first wrote to the Procreate team, they answered within a couple of hours.

What's the best thing about Procreate 2.1?
The update opens up Procreate to several new pro and amateur arenas. It has much better colour management. You can dial specific RGB values now and you can flood fill, which is a long-wanted feature. Both to fill in open areas, but also to change parts of your painting to a different colour theme and brightness. It's very powerful. A colour ring is included as well. You can build and manage new colour swatches in a better way. These are really important improvements.

What's the best tablet and stylus for Procreate?
Procreate is only for iPad. I have a third-gen iPad and I recommend that or newer – with iPad 2 and iPad mini you get fewer layers and can't go to the highest res. I have used the Sensu Brush for most of my iPad art, which has no pressure sensitivity, but the rubber nib is very good. You can apply speed sensitivity to any Procreate brush – a good substitute for pressure sensitivity. But the new Wacom Intuos Creative Stylus is best for pressure sensitivity.



Nikolai has been a concept artist and matte painter in the film industry and VFX since the late 90s.

www.lockertsen.net

Creative Cloud

CLOUDY INTERVALS Still haven't made the jump to Adobe's digitally delivered software? A new bundle might tempt you...

MAC & PC

Price From £8.78 a month **Company** Adobe **Web** www.adobe.com **Contact** www.adobe.com

ImagineFX Artist's Choice

The biggest change to the 2014 refresh of the Creative Cloud is the introduction of the photography bundle. This is a massive incentive to those who've avoided Adobe's digital editions of its software so far.

For £8.78 a month subscribers gain access to the latest version of Photoshop, as well as Adobe's photo management and editing program Lightroom. It does require a 12-month commitment, but you're getting a year's worth of access to software which costs about £800 as part of CS5, for just over £100.

There are lots of little tweaks and extras to the various pieces of software that make up Creative Cloud, too. Lightroom has iOS and web syncing, and there's Cloud support throughout, so you can view and tweak Photoshop images on your iPad. Photoshop itself has improved the way it handles fonts, automatically updating typefaces if they're missing. There are also improvements to Smart Objects and Layer Comps, while a Focus Mask makes it possible to alter the depth of field. This works particularly well on shallow images such as portraits.



In Illustrator, snapping has been altered so handles don't stick to particular elements, enabling more finite adjustments, and a Pen tool preview lets you know exactly where your next line's going to go before you draw it. Like Photoshop there's an improvement to how Typekit works, as well as GPU acceleration for Windows computers with Nvidia graphics cards.

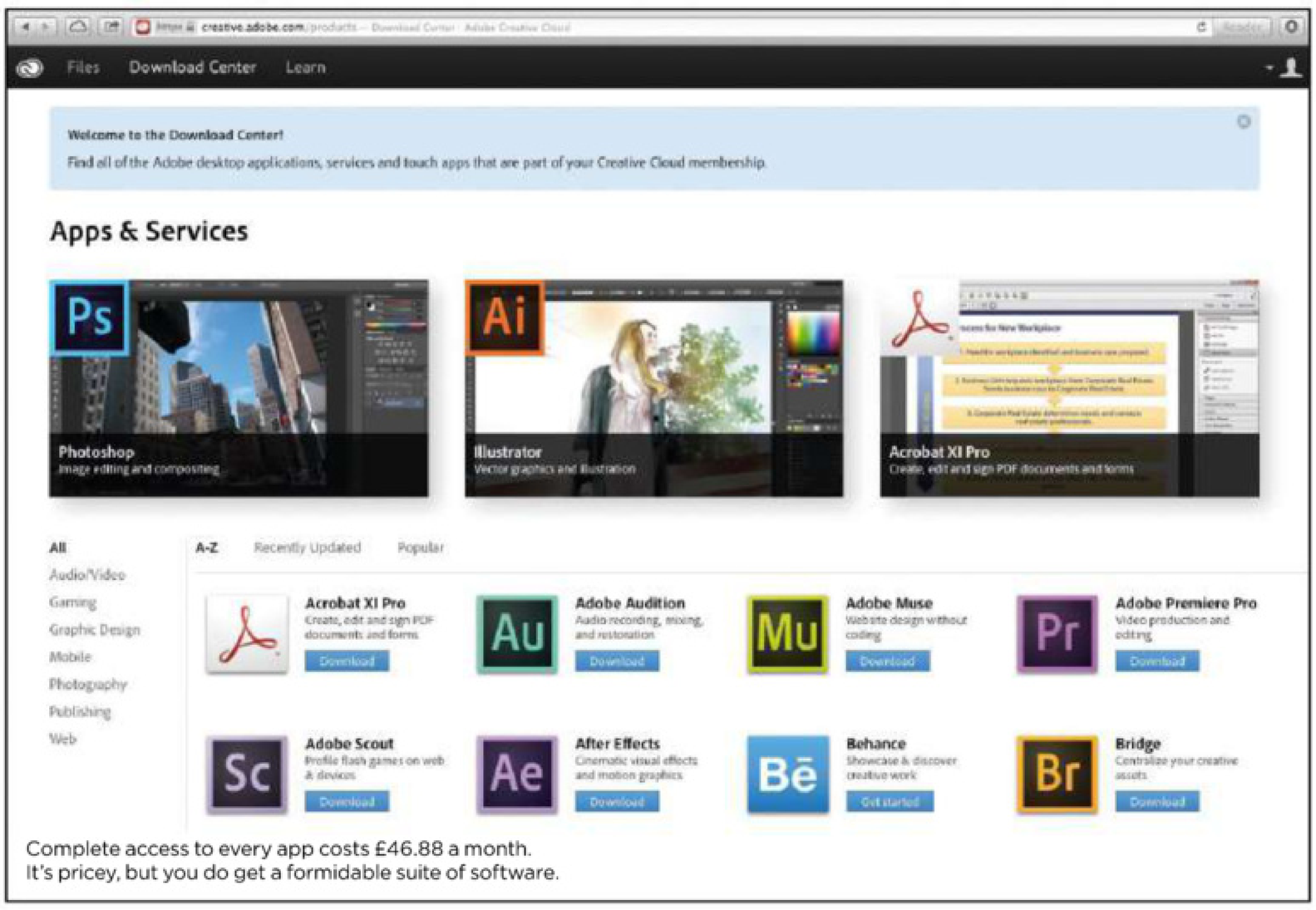
In terms of software updates they're so minor they're likely to be unnoticeable until you need to use them. But it's Adobe's decision to entice casual and budget-conscious users which is the most important move here. Photoshop is Adobe's most popular product, and we hope that if the Photography bundle is a success then a similar Illustrator package will be rolled out soon.

DETAILS

Features
- Creative Cloud Photography Plan
- Blur gallery, focus mask, perspective warp and enhanced engine performance for Photoshop
- Live shapes and GPU acceleration for Illustrator
- Live text templates, masking and tracking in After Effects and Premiere Pro
- Element quick view in Dreamweaver
- SVG export option in Flash Pro
- HTML video support in Edge Animate

System Requirements
PC: Windows 7, 8 or 8.1
Mac: OS X 10.7, 10.8 or 10.9

Rating



Complete access to every app costs £46.88 a month. It's pricey, but you do get a formidable suite of software.



The iMac's design may be almost two years old, but it still looks fresh and slick.

iMac 21.5-inch: 1.4GHz

IMAC-ULATE? Is Apple's latest desktop computer worth the cash layout?

Price £899
Company Apple
Web www.apple.com
RATING

The latest version of Apple's iconic iMac comes in at just £899. That's relatively cheap for an Apple product, but still a bit expensive in personal computing terms. For the price you're getting a top-notch HD screen with a middling computer behind it.

The components here are exactly the same as those found in Apple's thin and light MacBook Air. As a result the latest iMac is better suited to basic, day-to-day activities such as general internet browsing and watching videos. It cracks up a little if you're editing a huge image file, and for the most part 3D is a no-go area. It also features a conventional spinning hard drive instead of a speedy solid state drive, which slows down the loading of programs a little.

It's an iconic piece of computing technology, and its price may initially seem appealing to students and those who wish to get started with Apple products. But if you need to carry out beefier computing tasks then we'd advise going for the next model up. It may be £150 more, but it offers many times the performance level.



That screen is an absolute delight to use, and is almost worth the asking price. Almost.



The latest version of Mudbox has improved the way in which it handles an object's mesh. As a result, animating your concepts is made much easier.

Mudbox 2015

BOX ART Some shrewd improvements and a significant price drop mean that mud is likely to stick

MAC & PC

Price £425 **Company** Autodesk **Web** www.autodesk.com **Contact** Via website

If you've ever wanted to try out Mudbox to give your professional or personal art another dimension, then now is the perfect time.

Mudbox has always been great for beginners as a creation tool. The interface is much more appealing and intuitive than its main competition, ZBrush. True, the sculpting feel isn't quite as intuitive, but it's still quite fluid and natural. You can make use of the powerful VDM (vector displacement) stamps for your sculpting, and you can easily customise the UI colours, layout and hotkeys to your taste. The 2015 version also includes many presets for lighting and shaders for you to play around with.

However, by far the strongest function of Mudbox is its painting capabilities. It features the power of Paint Layers, Photoshop-like blend modes and the ability to export your layers straight to Photoshop for extra control. All these aspects have been in Mudbox for a while, but the new elements in Mudbox 2015 build upon the previous release's feature of auto-retopology with curve control. In essence, we're talking about layers. You can make changes to your original sculpt, and revert back without any damage to your original. This is handy if you've started out with a primitive base mesh and created a complex sculpt that has completely different form language.

You can use the retopology tools to give you a much cleaner and animation-friendly mesh if you're thinking of breathing life into your character creation. This even works for asymmetric creations such as characters or creatures with subtle design nuances on either side of a certain axis. The use of sculpt or paint layers has been a proud staple of Mudbox, but now the Autodesk team has introduced layer groups, too.

As part of the group's Enhanced Workflows, the creation of blendshapes using layers in a Sculpt Layer Group will be seen as a blendShape node in the top-end 3D program Maya (another Autodesk release). Painting-wise, the live interoperability with Maya's Ptex and multi-tile UV layout is a bonus. These enhancements will improve the speed of file saving and scene setup in your professional or personal workflow, and gives you that much more time to focus on art and creation.

Mudbox 2015 is even more attractive now that the price has dropped from near £800 to £425. Already a powerful piece of software, it's clear Autodesk want Mudbox to be a relevant solution in the production environment, and for individual users on a budget.

DETAILS

Features

- Paint directly on to 3D models
- In-product community
- Advanced retopology tools
- Texture baking
- Photoshop-like blend modes for interoperability
- Proportional measurement
- Efficient layer grouping
- Maya textures interoperability
- Recreate topological symmetrical mesh
- Texture export and updating

System Requirements

PC: Windows 7 and upwards or Red Hat Enterprise Linux 6.2 WS, Fedora 14 Linux, CentOS 6.2 Linux, 64-bit, Intel or AMD multi-core processor, 4GB of RAM, 1GB of free disk space

Mac: OSX 10.8.5 and 10.9, 64-bit, Intel or AMD multi-core processor, 4GB of RAM, 1GB of free hard disk space

Rating



With the price dropping to a very reasonable £425, Autodesk is targeting individual users with less-fulsome budgets. There's also a 30-day trial available.



Godzilla: The Art of Destruction

MONSTER MASH Discover how the Japanese monster was reanimated and supercharged for this year’s cinema audiences by its CGI-savvy director

Author Mark Cotta Vaz **Publisher** Titan Books **Price** £30 **Web** www.titanbooks.com **Available** Now

There can be few people in the visual effects industry right now whose position is more enviable than Gareth Edwards’. Hollywood’s hottest director’s career started humbly enough, providing visual effects for BBC television series, before he made his low-budget film debut, Monsters. His understanding of how to use effects to tell a story led to Legendary Pictures hiring him to head up its $160 million retooling of the Godzilla franchise.

It was a risk for Legendary to place such a huge and iconic movie character in the hands of a relatively inexperienced director, but Gareth’s quiet confidence and intimate knowledge of effects software won the executives over. Suddenly a man who was used to working alone (he did all the camera work and effects for Monsters) was given a hefty budget and a vast crew to work with, including luminaries who’d worked on Harry Potter and The Avengers.



Godzilla dwarfs an aircraft carrier as he swims alongside it. The film tries to keep him in shot as much as possible.

This surprisingly text-heavy tome details every step of the creation of the movie, from initial concept art designed to show the sheer sense of scale Gareth wished to invoke, to pre-visualisation of certain scenes, set-building, photography and the all-important addition of visual effects. It’s also nice to see a whole chapter dedicated to sound design, an often overlooked part of creating a film.

In addition, a fascinating 14-page pullout details many different designs for the titular beast, ranging from reptilian creatures to the more humanoid final monster. In stark contrast to Godzilla are the Massive Unidentified Terrestrial Organisms – giant insectoid creatures that represent his biggest foe – which went through a similar number of iterations.

Gareth is, in fact, one of the world’s biggest visual effects geeks, and a massive fan of Making Of books, so it must be a little odd for the director to see a book on himself. “If you looked at my bookshelf at home, you wouldn’t see many novels or screenplays, as every spare bit of real estate is largely taken up with Art Of books,” he writes in the introduction.



The giant rogue lizard raises temperatures in San Francisco’s historic Marina District.

While the grizzly beast takes centre stage, this book is very much about Gareth’s journey into the big league, and author Mark Cotta Vaz skilfully weaves his story with the ins and outs of a mega-budget blockbuster. Gareth is obviously doing something right too – Godzilla has been heralded as a huge success and as well as developing the sequels he’s also helming a Star Wars standalone movie. We couldn’t be more envious.



RATING

The Art of Watch Dogs

WATCH OUT A book that goes behind the scenes to reveal the conceptual art of Ubisoft's new sci-fi tinged game franchise

Author Andy McVittie **Publisher** Titan Books **Price** £25 **Web** www.titanbooks.com **Available** Now

While Watch Dogs may not have been the next-gen gaming revolution many were expecting, there's no denying it's a slick, open-world adventure with big ideas. The game takes place in an alternative vision of Chicago, in which Aiden Pearce must hack the city's computer-controlled infrastructure to reprogram traffic lights and subways, and bend the rules to his advantage.

This Art Of book goes behind the scenes, showing the sheer amount of development that went into the game. Chicago itself is gamified for the title, with landmarks staying intact while other elements rearranged to fit in the console's memory constraints. Rather than simply jazzing the city up with sleek futuristic buildings, the design team instead concentrated on authenticity, adding old gun shops and ancient back alleys.

There's a great section on creating Watch Dogs' distinctive cast of characters, too, showing the many iterations of Aiden Pearce and members of the DedSec hacking collective, with their pixelated face masks and the Banksy-like graffiti they've added to the city walls.

We would have liked a bit more insight into the process of creating the game, but nonetheless this is a book that showcases invention and big ideas.





Clara, described by designer Kevin Shortt as "alluring and disturbing", shown in various stages of development.



Artistic direction asked for "sleek and simple". Art Deco features, too.

RATING ✍✍✍✍

The Book of Miracles

MIRACULOUS DISCOVERY Does this 500-year-old book that's full of far-fetched tales have any relevance to today's fantasy art?

Authors Till-Holger Borchert and Joshua P Waterman **Publisher** Taschen **Price** £100 **Web** www.taschen.com **Available** Now

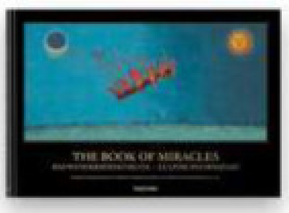
First published in the German city of Ausburg in around 1550, The Book of Miracles was commissioned by Protestants to collate Biblical tales and more recent miraculous and apocalyptic events. The original manuscript lay hidden for years, but it was discovered in remarkably good condition in a private collection and reprinted by art specialist Taschen.

There's a kind of perversity in looking back at the images from the present day. After all, many of the people who saw the images would have believed them to be true. The Tiber monster – a creature with the head of an ass and body of a woman – that washed up on the banks of the River Tiber, could have been considered a real entity walking among the god-fearing folk, rather than the bloated goat corpse it probably was.

We may laugh at such tales, but in the same section there's a giant lizard and an omnipotent computer network – either sound familiar?

The Book of Miracles shows mankind has been telling far-fetched stories for centuries and could be considered a progenitor of fantasy illustration.

RATING ✍✍✍✍✍



As the title hints, The Book of Miracles is full of miraculous and apocalyptic tales.





Not every fantasy is so far-fetched. There's an omnipotent computer network for starters...

FANTASY & SCI-FI DIGITAL ART

ImagineFX PRESENTS

PHOTOSHOP ⚜ MANGA STUDIO ⚜ PAINTER & MORE!

THE DIGITAL ARTIST'S SURVIVAL GUIDE

VOLUME 2

13 HOURS OF FREE VIDEO TUTORIALS

LEARN NEW ART SKILLS

How to paint characters, creatures and environments
PLUS Step-by-step digital art software lessons!



INSIDE!
103
MUST-READ BITE-SIZED
CORE SKILLS
WORKSHOPS

Future
ISBN 978178389052-1
9 781783 890521

START PAINTING TODAY! Discover new ways to create art with inspirational advice and techniques from the world's leading digital artists

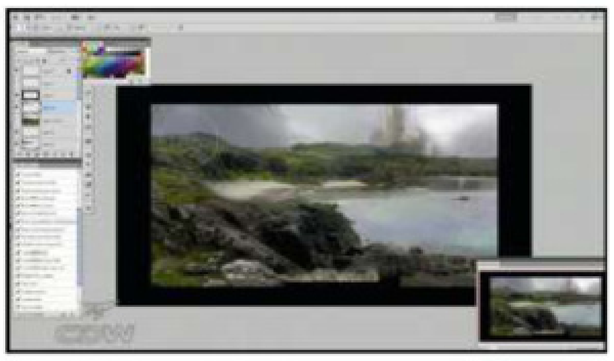
Available on the App Store

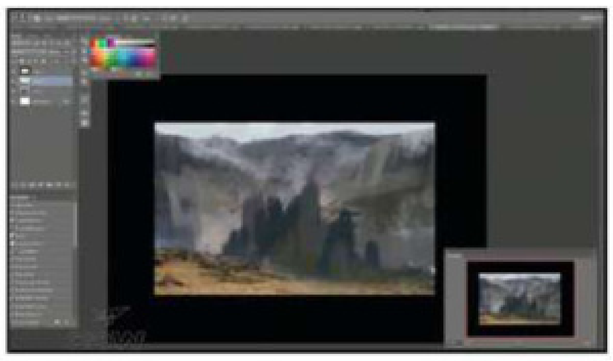
myfavouritemagazines.co.uk

WHSmith

BARNES & NOBLE

ON SALE 17 JULY! http://beta.imaginefx.com/shop



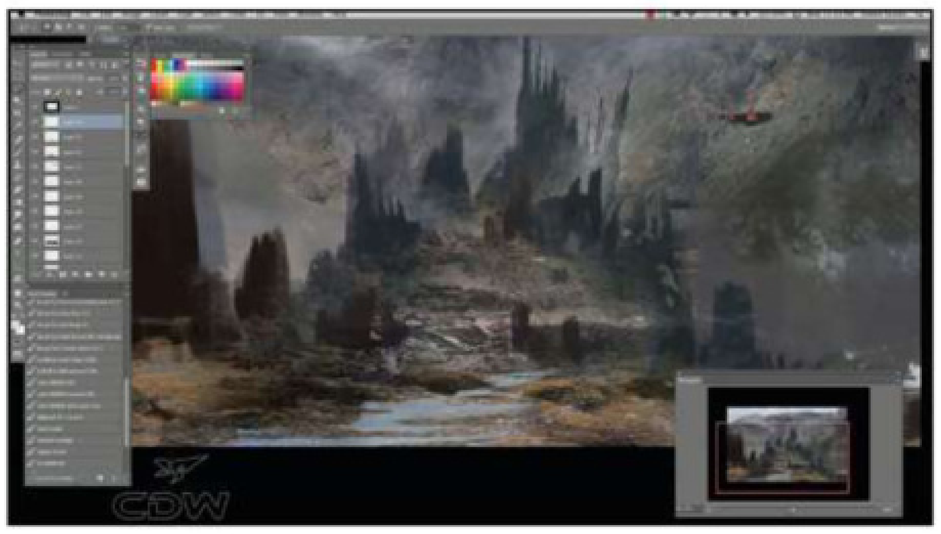




Simon demonstrates photo-bashing techniques as he create a European-looking fantasy castle landscape.



In the second volume of Digital Painting and Theory, Simon crafts two cool concept projects by mixing painting and photos.



Introduction to Digital Painting and Theory, Vol 2

EPIC SCALES Concept artist Simon Scales shows how to make realistic paintings quickly, with a good dose of inspiring techniques

Publisher CDW Studios **Price** £29 **Format** Download only **Web** www.cdwstudios.com

This series dissects popular concept art painting techniques, which are designed to help you achieve results full of the realism an art director craves, without spending too much time on it. As in Volume 1 (which we reviewed in issue 106), this second volume is a canny blend of the practical and the inspirational.

There are two distinct projects in this video, showing different possible approaches for Simon's core technique of integrating photo reference directly into his paintings. In the first project, a picturesque fantasy landscape, Simon brings in fragments of different photos on top of a painted thumbnail. He then warps the pieces to fit the composition to establish values and texture before painting on top. It's a worthwhile watch, although it perhaps doesn't add much insight over Simon's photo-bashing session in Volume 1.

We're of the opinion that the second project is the more compelling of the two. Here, Simon starts with a photo texture to establish a canvas to paint over, before building up an epic scene of soaring jagged rocks and spaceships. It feels as though he engages more deeply with this scene than in the first half of this video.

Simon's at his best when he applies classical art principles to a digital era. He builds a rhythm among repeating elements to guide the viewer around the scene, for example, and shows how to make small but important subjects such as the spacecraft stand out through contrast – not just a difference in value, but also in texture. Full of technical skill and clear explanations, this is a project that you can watch a number of times and still gain new insights with every viewing.

As a footnote to a minor complaint in our Volume 1 review, this time the CDW logo watermark is positioned so it doesn't obscure any Photoshop interface elements – something's that much appreciated!

DETAILS

Topics covered
- Colour thumbnails
- Composition rules
- Using photos for texture
- Custom brush shapes
- Clipping masks
- Adjustment layers
- Curves and levels
- Painting from a photo plate
- Creating depth and scale
- Lighting your painting

Length
148 minutes

Rating

ARTIST PROFILE

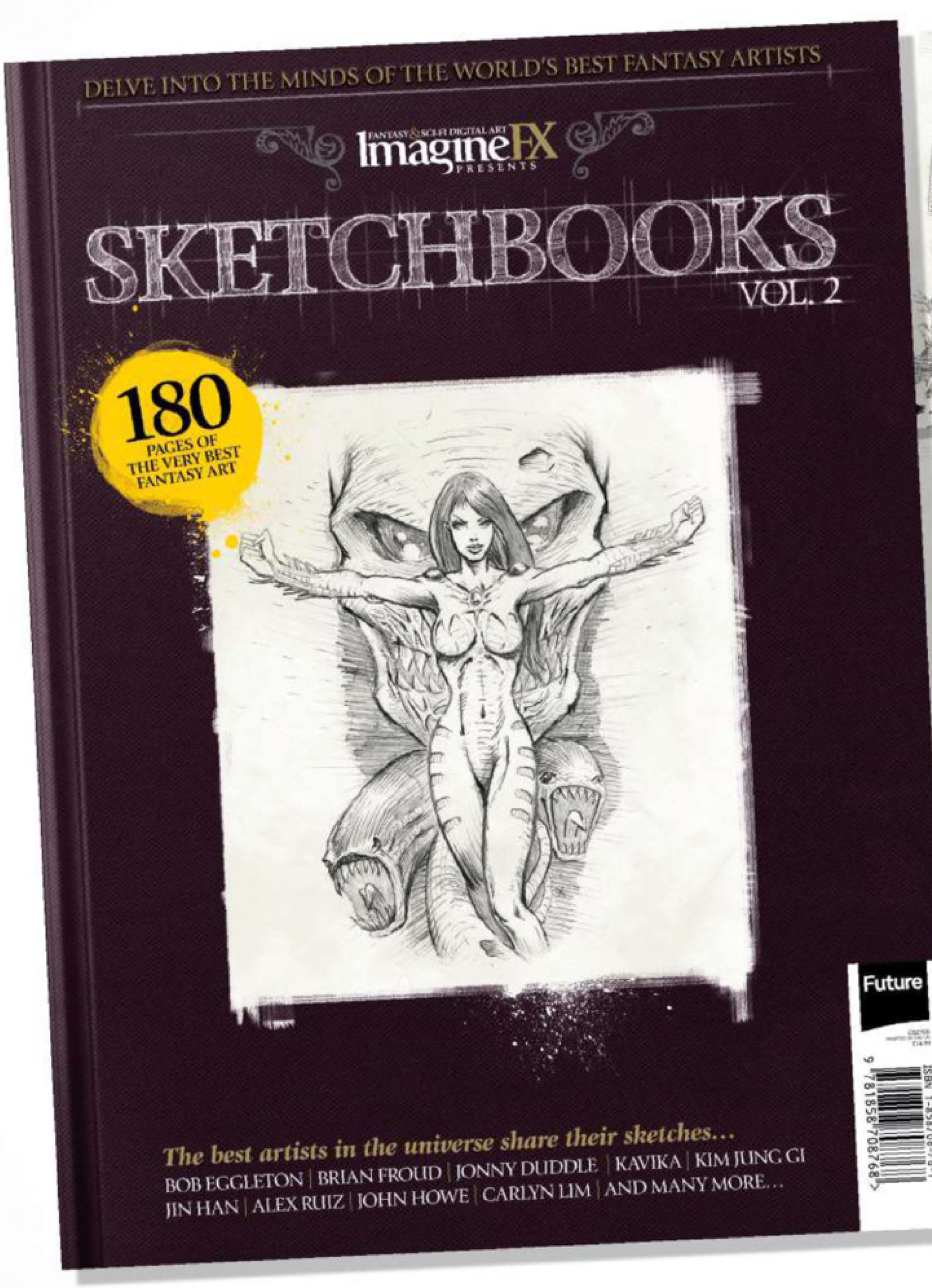
SIMON SCALES

Simon is a freelance video game concept artist and matte-painter. In 2008 he attended the Concept Design Academy in Pasadena, California. Since then he's provided key concept art and matte-paintings for LEGO, also working on the game de Blob 2: The Underground for THQ and creating freelance concept art for numerous video game companies and publishers. He's also the director of CDW Studios, a private school for visual effects and entertainment design in Adelaide, Australia.



www.simonscales.com.au

Where great art begins (again)...





Pick up Sketchbooks Vol.2 today and discover how the world's best fantasy artists and illustrators start their work...

On sale now at WHSmith, Barnes & Noble, www.myfavouritemagazines.co.uk/design and for iPad at http://ifxm.ag/ipadifx

INSPIRATION AND ADVICE FROM THE WORLD'S BEST TRADITIONAL ARTISTS

ImagineFX Presents

FANTASY illustrator

This issue:



100 FXPosé Traditional
The best traditional art revealed.



104 Creative Space
We visit Berlin's Drink & Draw.



112 Anatomy advice
Rendering ambient light.



114 First Impressions
John Harris on meditation.

DISCOVER HOW TO

PAINT WITH MIXED MEDIA

Wylie Beckert translates her digital process into traditional media **Page 106**

FXPosé Traditional

SHOWCASING THE FINEST TRADITIONAL FANTASY ARTISTS

Milivoj Ceran
LOCATION: Croatia
WEB: www.mceran-art.com
EMAIL: mceran.art@gmail.com
MEDIA: Watercolour, acrylic, gouache



Milivoj is a member of Red Srebrnog Zmaja – translated as the very impressive-sounding Order of the Silver Dragon – which is the Croatian reenactment medieval association. The former vice president also led chainmail workshops.

Milivoj's real talents, however, lie in art. He studied painting at the graduate School of Applied Arts and Design where he now teaches, and later at the Academy of Fine Arts' department for the conservation and restoration of paintings, both in Zagreb. As a freelance illustrator, Milivoj has worked for Applibot, World of Warcraft and Wizards of the Coast.

IMAGINEFX CRIT



"These characters could hardly look more different. Yet Milivoj treats them both with the same amount of attention to detail: their pose, expression, garb and tools of their respective trades speak volumes."
Cliff Hope, Operations Editor



1 FIGHTER
Watercolour and gouache on paper, 19.5x15.6in
"An illustration for Jon Schindehette's Art Order contest Ultimate Human Fighter. It was my breakthrough piece that opened the doors of Wizards of the Coast for me. After six years of trying to break into the fantasy art business, I succeeded with just one image, produced at the right time and at the right place."

2 ORC COOK
Acrylic and structure gel on paper, 17.5x13.3in
"This illustration was for a D&D Art Test Challenge. The idea was to create something different from the usual orc look, so I applied a lot of Croatian folklore elements to his outfit, the interior of the kitchen and so on."

Email your submissions to fxpose@imaginefx.com



Email your submissions to fxpose@imaginefx.com

Scott Murphy
LOCATION: US
WEB: www.murphyillustration.com
EMAIL: murphyillustration@gmail.com
MEDIA: Oils



"Growing up in western Massachusetts," Scott says, "I spent most of my time in the woods or climbing around in trees, and these adventures eventually found their way into my paintings."

After graduating in illustration from Hartford Art School in Connecticut, Scott moved to New York City to begin his freelance career. He's attracted clients in Magic: The Gathering, Dungeons & Dragons and Paizo's Pathfinder, with Spectrum also publishing his work. "I strive to employ the sense of adventure I've had from a very young age," Scott says, "to inspire my artwork and give life to the stories and worlds within it."

1 BADRU AND THE GIANT
Oil on masonite, 12x22.5in
"This is from a personal project, envisioning a orientalist version of Jack and the Beanstalk. I chose the tall vertical format to help push perspective and play with scale relationships."

2 FERRYMAN OF HADES
Oil on masonite, 20x30in
"This was created for a limited edition art book called Lands and Legends. I enjoyed getting a chance to put my own spin on a classical character. Trying to find that balance between high fantasy illustration and the Pre-Raphaelite masters was a fun challenge."

3 EAGLE OF THE WATCH
Oil on masonite, 12x6in
"One of my very first illustrations for Magic: The Gathering. I enjoyed pushing the literal bird's-eye vantage point on this one, as well as adding in all the little details like the soldiers fighting the giant cyclops."

SUBMIT YOUR ART TO FXPOSÉ

Send up to five pieces of your work, along with their titles, an explanation of your techniques, a photo of yourself and contact details. Images should be sent as 300DPI JPEG files.

Email: fxpose@imaginefx.com (maximum 1MB per image)

Post: (CD or DVD):
FXPosé Traditional
ImagineFX
30 Monmouth Street
Bath
BA1 2BW, UK

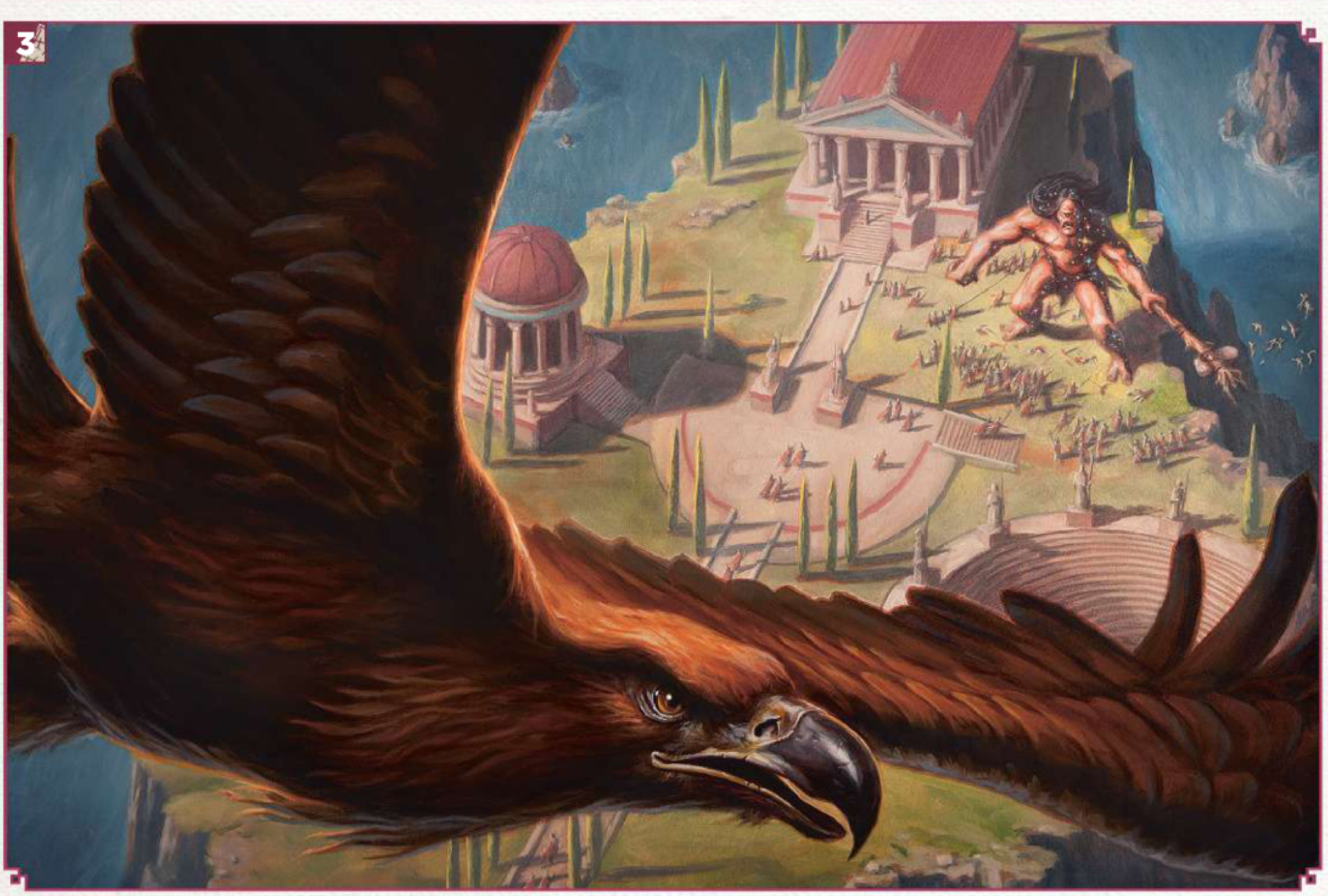
All artwork is submitted on the basis of a non-exclusive worldwide licence to publish, both in print and electronically.



IMAGINEFX CRIT

"Scott's childhood adventures – filtered through his vivid imagination – shine through his work. Badru and the Giant is my favourite piece: you could cut the tension with a spiked club."
Gary Evans, Staff Writer





© Wizards of the Coast

Email your submissions to fxpose@imaginefx.com

Creative Space



HEY YOU!
Are you a part of a regular art class or group? Email us at mail@imaginefx.com if you want to feature here!

DRINK & DRAW: BERLIN

From front room to festivals, founder JULIAN DIECKERT introduces the drawing group that knows how to have a good time

Two of Berlin's best attributes are its art scene and its nightlife. Julian Dieckert combines the two in an event that only needs a few words to be summed up: "Drink, draw, exhibit, teach, learn, dance, party hard." It should come as no surprise, then, that Drink & Draw: Berlin has gone from strength to strength in the year since its inception.

The group began life in Julian's lounge, where he and a few friends gathered to draw each other over drinks. They began dressing up in cheap costumes bought locally or acquired on Julian's travels. The gathering grew until, in January this year, they began a residency in the loft space of spectacles manufacturer ic! berlin.

"It's quickly become the one big gathering for artists in Berlin," Julian says, "especially digital artists and illustrators. However, the general idea is to bring together not only people from the digital art scene – where I come from – but all kinds of creative people."

With more room came more attendees and more extravagant events. Julian introduced themes and dress codes. He invited DJs and bands to play. Artists could have portfolios reviewed, exhibit and sell work, and attend workshops run by professionals. There were around 10 people at early events; the group now boasts as many as 300 artists. "I like the idea," the founder says, "of young artists finally having the opportunity to have a chat with their idols in a laid-back environment, without standing in queues and having to pay hundreds of bucks for it."



From the first days in the founders front room, Drink & Draw: Berlin attendees have dressed up in costumes.

While Drink & Draw: Berlin is founded on an inclusive approach to art, Julian says other aspects of the event have become quite competitive: "People are really competing to be models, and to see who has the coolest outfit."

The group's early success has encouraged Julian to expand. He's planning a Drink & Draw festival, replete with workshops, life-drawing stages, action paintings and, of course, alcohol and entertainment.

To find out more about the group, visit www.facebook.com/drinkanddrawberlin.

Creative Space Drink & Draw: Berlin



A loft space belonging to spectacles manufacturer ic! berlin is the place Drink & Draw: Berlin now calls home.



Founder Julian Dieckert says the group can get quite competitive about who gets to model.





In keeping with the reputation of the city in which it's set, the event is as much about having a good time as it is art.

The group has grown from around 10 artists at early gatherings to over 300 at recent events.

SOUSED SKETCHES

The drink may flow freely but the drawing quality doesn't drop…



Founder Julian Dieckert shows how it's done.

A clutch of character designs, drawn by Max Heyder.





Ricarda Schlomach fills her sketch book, while being photographed by Daniel Alekow.



Here's the linework of Timo Becker from Drink & Draw: Berlin's most recent get-together.

Easy does it: a few figure drawing studies by Tim Löchner.





Pencil *Oils* *Acrylics*

PRODUCE A MIXED MEDIA PAINTING

WYLIE BECKERT translates her digital process into traditional media to create a painting that enables the underdrawing to shine through

This June, I was lucky enough to find myself at Illustration Master Class, a week-long art workshop staffed by some of the best artists in the fantasy genre. It was the perfect opportunity to try replicating my digital colouring process with real live paint and brushes.

One IMC assignment jumped out at me: creating an illustration for Nicola Griffith's Tor.com story Cold Wind. Although I set out to create a painting the old-fashioned way, at almost every stage I found myself tapping into my digital art background. From printed sketches to digital colour comps, I found that the digital tools I've been using for years were capable of melding seamlessly with the traditional techniques that I'm only now beginning to try out.

My digital work relies on a highly rendered pencil underdrawing, finished out with transparent layers of colour in Photoshop. To mimic the process in traditional media, I chose to tackle my painting with diluted acrylic ink and thin glazes of oil paint, to capture the same sense of transparency as my digital work and preserve the texture and style of the pencil drawing underneath. What I wasn't expecting from traditional media was how forgiving it was of much of the pushing and pulling, gradual adjustments and backtracking that are the hallmarks of my digital process. I found that many of my digital techniques had traditional analogues: glazing in a wash of colour, for example, stands in surprisingly well for applying a gradient, and a brush dipped in solvent is a nice stand-in for the Eraser tool for carving out edges and fine highlights.

Creating a piece of art without the benefit of the Undo command was an occasionally nerve-wracking process, but it was eye-opening to trade my laptop for an easel for a few days, and I'm hoping to continue delving into the mysteries of traditional media!



Wylie's a freelance illustrator who's painted for books, card games, adverts and animation. www.wyliebeckert.com



MATERIALS

SURFACES

- Canson Mi-Teintes pastel paper in Pearl (for pencil drawing)
- Strathmore Bristol paper (for painting)
- 1/4-inch masonite or hardbord (for mounting paper)

PENCILS

- Mechanical pencil (0.5mm HB)
- Drafting pencil (2mm HB)
- White charcoal pencils
- Kneaded erasers

BRUSHES

- Soft brushes (#4 filberts and #0 spotters) for blending and detail work
- Stiff brushes (large and small flats) for scrubbing in large areas of colour
- Gesso brush and printmaking roller (for mounting paper on board)
- Paper towels for blending

ACRYLIC INK (LIQUITEX)

- Yellow Medium Azo
- Transparent Raw
- Umber

OIL PAINTS (VARIOUS BRANDS)

- Burnt Umber
- Prussian Blue
- Cadmium Yellow
- Cadmium Red
- Titanium White

SOLVENTS AND MEDIUM

- Acrylic Matte Medium
- Walnut oil
- Walnut Alkyd Medium
- Turpenoid Natural



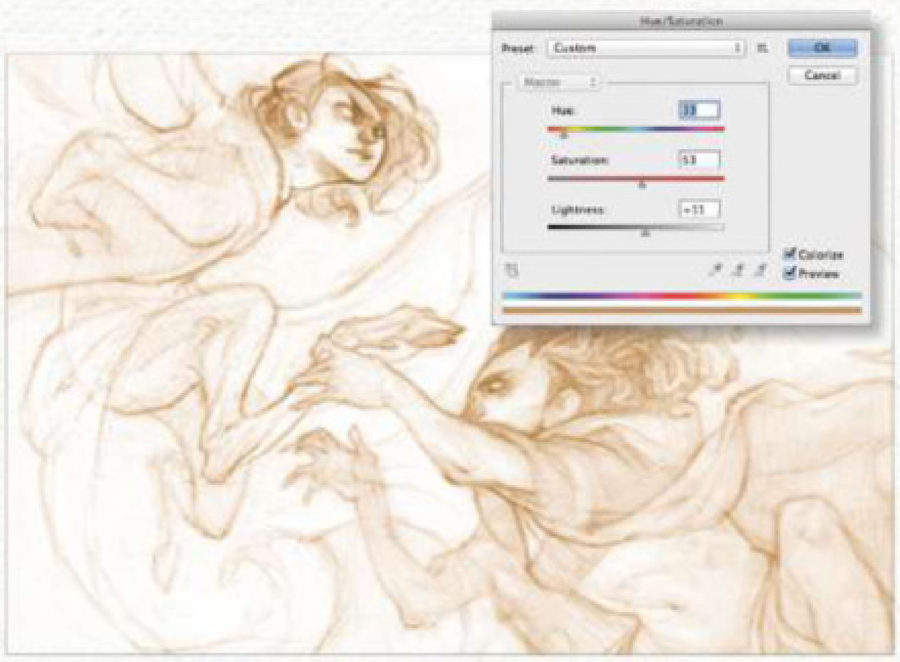
1 *Sketch stage*

I start with a fairly tight sketch. I've worked out my composition and poses, and put some extra attention into important details. The more problems I solve at this stage, the less work I'll have to do later on.



2 *Digital revisions*

To save time and preserve the energy of the drawing, I work over a print of my rough sketch. Scanning my sketch into Photoshop to prepare for printing also enables me to tweak the layout and sketch in new details.



3 *Image adjustments*

I tint the sketch brown (Image>Adjustments>Hue/Saturation>Colorize), and 'ghost' it by adding a new layer, reducing the Opacity to 80 per cent, and filling with white (try a test print to make sure this opacity is appropriate for your printer).



4 *Print the sketch*

I print the low-opacity image on a sheet of tinted paper. This gives me a faint guide to work over, but isn't dark enough to interfere too much with the finished pencils. For oversize images, I enlist the help of a print shop.



5 *Pencil and white charcoal drawing*

Because the pencil drawing will show through transparent layers of paint, I carry out most of my rendering at this stage. I use pencil and white charcoal along with tissues, blending stumps and kneaded erasers to soften and blend the pencil lines.



6 *Print and mount the image*

Instead of painting directly on my pencil art, I scan my completed drawing, give it a warm tint (Image>Adjustments>Hue/Saturation>Colorize), and print on Bristol paper. I mount the print to board and seal with a few coats of matte medium.

PRINTING TIP

PAPER CHOICE MATTERS

Doing your initial sketch on white paper will make it easier to scan and print cleanly. Save toned paper for the tight drawing.

7 *Digital colour comp*

Before jumping into the colour stage, I audition some colour schemes by painting over thumbnail-sized versions of my pencil drawing in Photoshop. Even a very rough colour comp will give me something to refer back to while I paint.

ARTIST INSIGHT

CORE VALUES

Values are more important than colours, so make sure your image has a strong enough value structure to read clearly in black and white, and place your areas of highest contrast carefully, to direct the viewer's eye to important elements.





8 *Acrylic base tone*

Even though I've tinted my print digitally, I like to start with a wash of a bright colour – in this case, a layer of yellow acrylic ink thinned with water – to add vibrance and warmth to subsequent layers of colour.

9 *Build the values*

With my base tone dry, I start pushing the values further to define the darks and lights. I use acrylic ink in Raw Umber (thinned with water) and use a fairly light hand to enable my pencil drawing to show through.

LAYERING TIP

KEEP IT LIGHT

Building transparent layers can darken an image quickly. Keep your underpainting lighter when making your final art.





10 *Intensify with white charcoal*

Once dry, I use white charcoal pencils to intensify the highlights, add fine details and correct any spots where I've painted outside the lines. A few layers of spray fixative prevent the charcoal from washing away. I then apply several layers of acrylic matte medium, which will protect the surface when I start using oil paint and solvents.





ARTIST INSIGHT

CHANGE IS GOOD!

Don't be afraid to make changes at any stage of a piece! The antlers hovering above my deer woman's head were a last-minute addition to the pencil drawing, but they improved the composition noticeably.

11 *Oil base-tone*

I blend a thin coat of Burnt Umber oil paint over the surface with a paper towel, building up the paint slightly in the dark areas. I pull the paint out of the light areas, using a brush dipped in solvent and a paper towel for blotting.



12 *Incorporate oil tints*

Next, I blend small amounts of colour into the base tone of the image. Keeping the layers thin enables the pencils and inks to shine through. Over these base colours, I continue building the intensity of dark areas using slightly thicker paint.







ARTIST INSIGHT

DIGITAL AUDITIONS

If you're not sure whether another layer of colour or area of detail is a good idea, try snapping a photo of your painting and previewing the results with a digital paintover, before committing to the addition in paint.

13 *Pop the highlights*

Once I'm happy with the overall hues in the composition, I bring in touches of opaque white, used sparingly, to bring back the highlights and add dramatic contrast with the deeper tones that I've been establishing during the painting process.

14 *Drying time*

I let the painting sit for a few days to properly dry (although I've not taken a photograph, leaning the painting face-in against a wall prevents dust from settling in the wet paint), before taking one last look to reassess my chosen colour scheme.





15 *Final glazes*

After returning to the painting, I decide that my 'finished' art can benefit from a few more glazes of colour and some additional touches of white to tweak values and sharpen edges, so this is exactly what I do. I then give these glazes time to dry, and repeat as needed until I'm happy with the results.

Pencil Charcoal

RENDERING AMBIENT LIGHT

Discover how to render diffused or ambient light and immerse your figure art in soft and subtle shadows. CHRIS LEGASPI passes on his expert knowledge

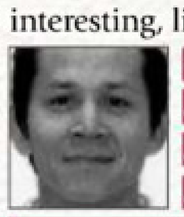
Ambient lighting feels more natural and realistic because it produces soft and subtle shadows. This subtlety is beautiful to see, yet it takes skill and patience to draw well.

First, I observe the light and the shadow patterns. I block in the darkest areas such as the eye sockets, under the neck and any dark-coloured objects – hair or clothing, for example. My edges are extra soft and I apply a medium-to-dark value tone using big, broad strokes. Then I simplify the head into an oval shape and add gradients of tone in two directions: bottom to top (vertical) and left to right (horizontal). I simplify the neck into a cylinder and add gradients of tone. This helps to set the stage for the rendering and creates subtle half-tones.

I then render and model smaller forms and features. I simplify these elements into flat, geometric planes, which enables me to add tone as planes that turn away from the light. To model features, I focus on either the topography or the surface of the form, instead of trying to match the values. Finally, I add straights and hard edges. I'll also apply a rough technique, which adds contrast to the soft, rendered areas. Because ambient light drawings are so soft and subtle, edge and technique variation makes the drawing more interesting, life-like and believable.

MATERIALS

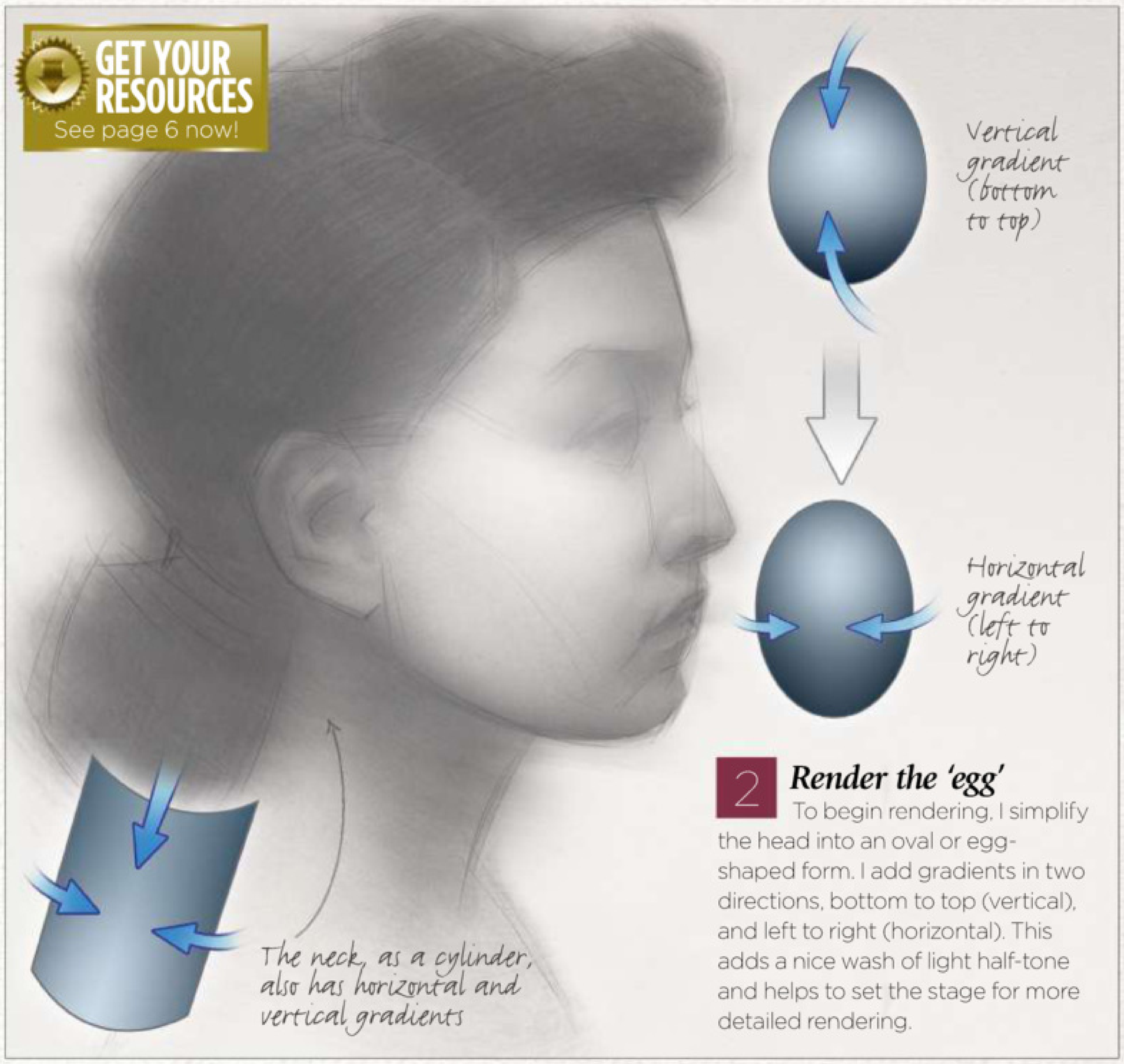
- Smooth newsprint paper
- Carbothello pencil, black (or Conte' B)
- Willow charcoal sticks
- Kneaded eraser
- Round bristle brushes or blending stump



Chris is keen to share his extensive knowledge of figure drawing and painting. You can see more of his work at www.learn-howtodraw.com.



GET YOUR RESOURCES
See page 6 now!

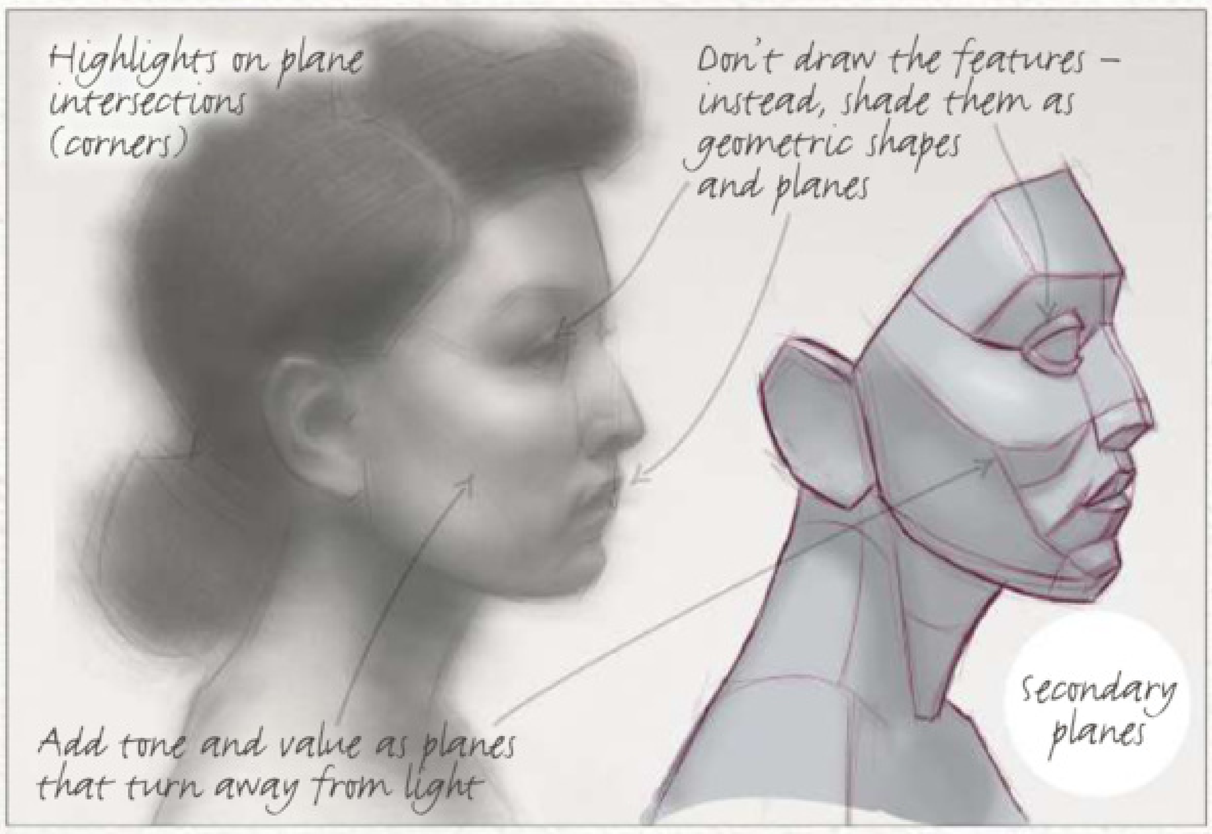


1 Block in darks

I block in the darkest areas – usually in the underplane of forms such as eye sockets, the bottom of the nose, lower jaw and upper lip. I also group dark-coloured objects like her hair. My tones have medium-to-dark edges and are very soft.

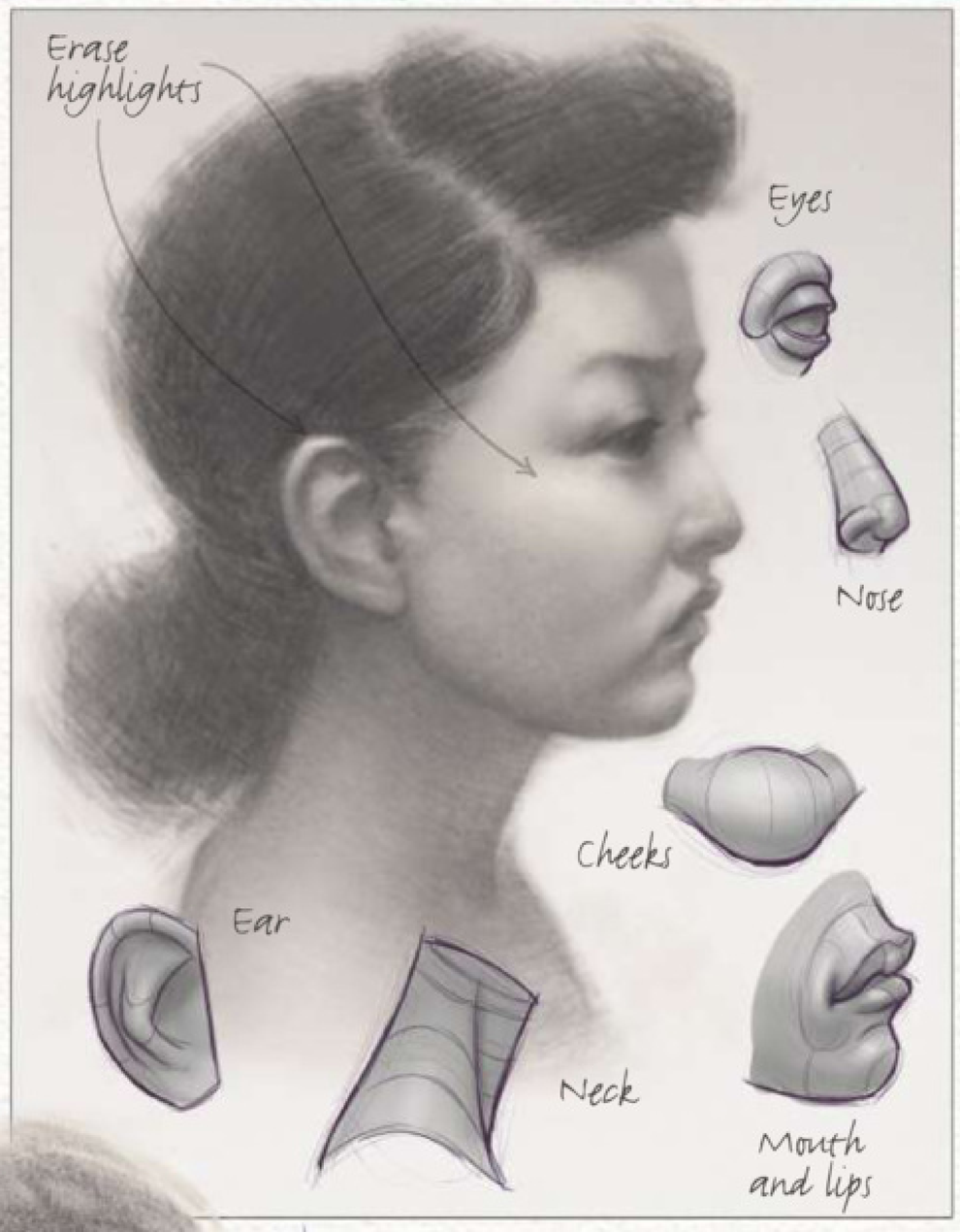
2 Render the 'egg'

To begin rendering, I simplify the head into an oval or egg-shaped form. I add gradients in two directions, bottom to top (vertical), and left to right (horizontal). This adds a nice wash of light half-tone and helps to set the stage for more detailed rendering.



3 Shading secondary structures

Next are the secondary structures: eyes, nose, cheeks, mouth and jaw. I simplify the head into geometric planes and add tone to planes that turn away from the light. This helps define form, but also creates beautiful and natural half-tones that will help with the rendering of the features.



ARTIST INSIGHT

SLOW IT DOWN

For subtle figure drawings, I take frequent breaks, view my drawing from a distance and build up values slowly. Such drawings require extra time and care.

4 Model form

Modelling form is fun, but takes time. I use soft edges and subtle dark values to model form, focusing more on the topography (the surface of the form) then on the values. I then blend and soften the edges, before erasing the highlights to make the forms feel three-dimensional.

EXERCISE

PRACTISE THE THEORY

Draw and render one ambient light study from life or a photo. Use the techniques described here to complete the render.

5 Edge variation

To finish I add variation in edge and technique. Because the edges are so soft, adding subtle hard edges and straights make the drawing much more interesting and appear more life-like. Rough or unfinished technique also makes the rendered areas feel more finished and more polished.

First Impressions

John Harris

The classic sci-fi artist reveals how meditation took his work to new heights



Was there ever a particularly important painting that changed everything for you?
I can't remember any one epiphany regarding a particular painting until long after I left art college. I just grew into being an artist really. And that was inseparable from another thing: a contemplative life. These two things merged together in my 20s and have remained that way. One sustains the other. Part of that was a love of space science and inevitably I came across Chesley Bonestell and his wonderfully atmospheric landscapes.

What's the appeal of depicting space, and humans in relation to it?
That's a question that goes to the heart of why I'm an artist. I can't remember a time when I wasn't physically and mentally stirred by 'the vast'. I always felt it as a sensation in the body. Mentally, I associated it with the future. It filled me with electricity. This energy sparked off imagery in my mind, which I wanted to share.

Did meditation influence your art?
I can't overstate the effect the practice of meditation had on the art. Before I started the practice, in 1970, I had been unable to formulate the feelings of the vast into any coherent expression, but after about five years of living and breathing that practice, it quite suddenly became clear as to how to proceed. It's now second nature to translate those feelings into imagery.

What was your first paid commission, what's the last piece that you finished, and what's the main difference technically and thematically?
My first paid commission of any consequence was the trio of paintings in Alien Landscapes, published by Pierrot Publishing in 1979. My latest commission was from Berkley Books, for Jack McDevitt, called Coming Home (see above). Technically, it differs in medium, being in oils on canvas instead of shellac inks on paper. Broader, more painterly maybe, but not much different from the first, and thematically calling on the same perceptions I've always had – of atmosphere, scale and space.



COMING HOME
John Harris's cover for Jack McDevitt' novel Coming Home, due out in November 2014.

Next month
Brian Froud

Have you any painting rituals?
I have no painting rituals to speak of, except chucking the cat out of the studio. I love her really, but her hairs do manage to get everywhere.

> **"I cannot overstate the effect that the practice of meditation had on my art"**



SPINDIZZY
John's painting of Spindizzy (an anti-gravity device), from James Blish's Cities in Flight omnibus.



ECLIPSE OVER A CRYSTAL PLAIN
"Pastel rough. This shows how a sketch can have a vitality the finished piece may never attain."

Where's the coolest place that your job has taken you?
Without doubt, a commission that took me to watch a rocket launch at Cape Canaveral has to be a high.

How did the invite by NASA to paint the launch come about?
In 1984 I went to the States for the first time. That spring I'd had the privilege of meeting Arthur C Clarke in Sri Lanka, and there I met a friend of his, Freddie Durant III. It was he who suggested I contact NASA and show my work to them. So while I was living in Colorado, I took a trip south and visited the NASA headquarters in Houston. I left some slides with them and when I returned home to the UK there was an invitation waiting for me.

How has the industry of fantasy and sci-fi art changed over the years?
The state of sci-fi and fantasy art is a contentious issue. It's a hugely varied industry, but more and more now, I see the level of technical ability going through the roof. If I do have a gripe, it's that the influence of the comic strip tends to dominate the industry, particularly in film. However, this realm of art also offers the maximum freedom, with the discipline of remaining accessible to its public.

John is a British artist who, inspired by mindfulness, has created stunning sci-fi art since the 1970s. You can see some more of his art at http://ifxm.ag/johnharr.

Created with MODO®

3D content creation

MODEL, SCULPT, ANIMATE, RENDER



THE FOUNDRY.

thefoundry.co.uk/modo

Imagined by

Neville Page

BECOME A BETTER ARTIST!

CGMA

CG MASTER ACADEMY

ONLINE

2D ACADEMY

3D ACADEMY

WORKSHOPS

INTERVIEWS

9001

Foundation
DESIGN PROGRAM



Environment
DESIGN PROGRAM



Character
DESIGN PROGRAM



2D.CGMASTERACADEMY.COM

0006